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THE Etude

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THE MUSICAL WORLD

OCTOBER, 1897.

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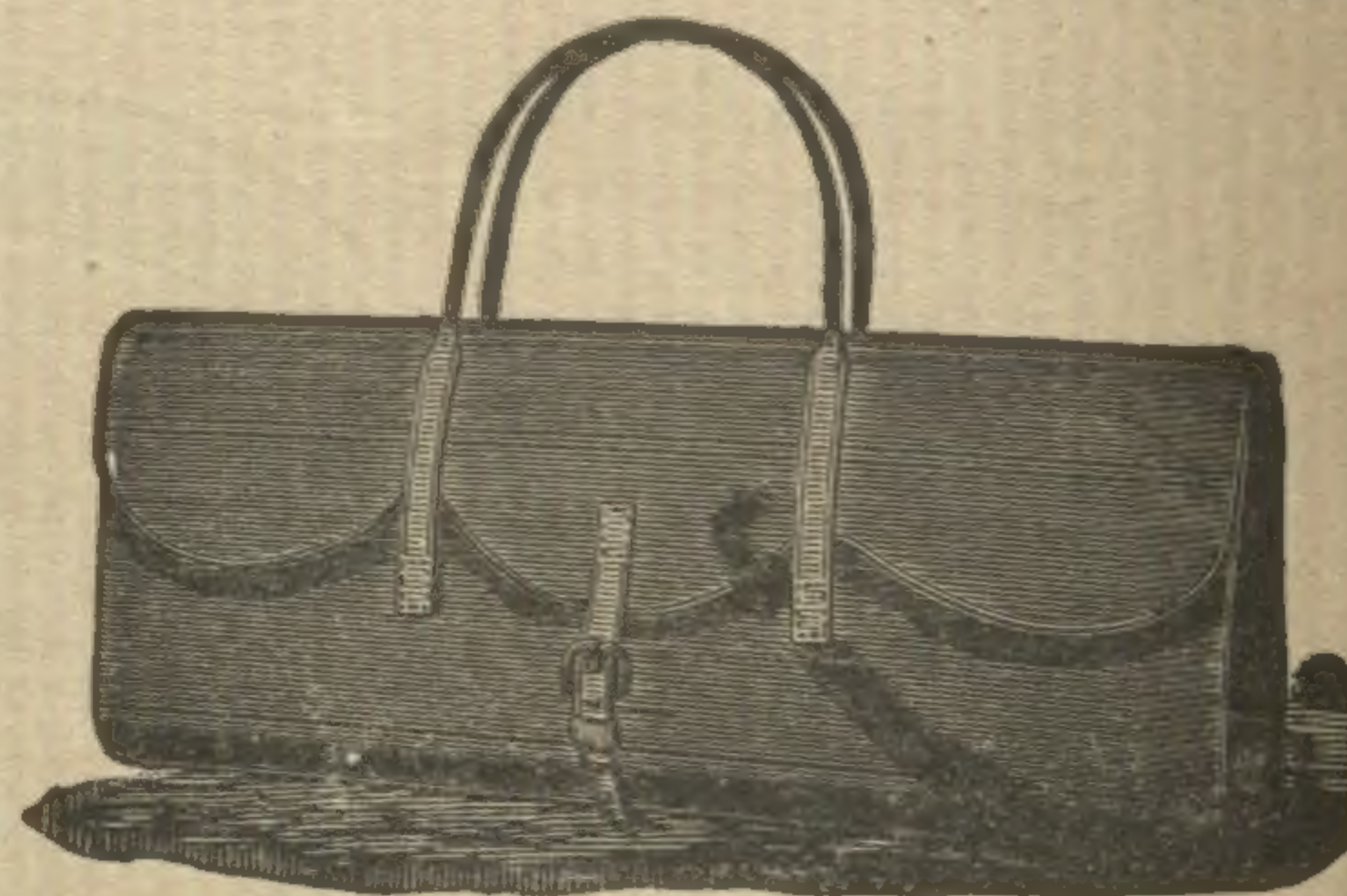
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THE ETUDE AND MUSICAL WORLD

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Musical Items.

HOME.

MR. S. BECKER v. GRABILL has opened a conservatory of music in Lancaster, Pa.

AUGUST HYLLESTED, the great Danish pianist, will make a concert tour through Canada in the early fall.

PROFESSOR E. VON ADELUNG, formerly of East Oakland, California, has been appointed Director of Music at the Columbia Atheneum, Columbia, Tenn.

THE Augustana Conservatory of Music, at Rock Island, Ill., has added psychology as a special study belonging to the course.

CLEMENTINE DE VERE-SAPIO, the eminent American soprano, has returned from Europe for a tour in concerts during the season.

MR. W. C. CARL, the organist, is giving concerts in Sweden and Norway. He will return to this country some time in the fall.

MAX KARGER, the young American violinist, after a successful tour in Germany, Holland, and Scandinavia, has returned to this country.

MR. ANTON SEIDL returned from Europe September 3d. He speaks enthusiastically of Bayreuth, but is glad to get back to the United States.

MME. NORDICA will arrive in this country early in October, and will immediately go to Portland, where she is to sing in the Maine Festival.

THE third annual Sngerfest of the German singing societies of New England was held at Worcester, Mass., in September. It was a very successful affair.

LEOPOLD GODOWSKY, director of the piano department of the Chicago Conservatory, expects to return from Vienna in time to resume his duties, October 4th.

MRS. CLARENCE EDDY and Miss Rose Ettinger sailed recently for Europe. Miss Ettinger begins her concert tour October 21st, at the Gewandhaus in Leipsic, under Nikisch.

THE Dayton, Ohio, Philharmonic Society will perform this season, Massenet's "Eve," Chadwick's "Phoenix Expiran," Hoffman's "Cinderella," and Haydn's "Creation."

THE Maine Music Festival will occur at Bangor, October 14th, 15th, and 16th, and at Portland, October 18th, 19th, and 20th. A chorus of 1000 voices and an orchestra of 70 musicians will be heard.

ROSENTHAL'S return to this country is awaited with the utmost interest. He will play in the larger cities only, being obliged to return to London early in April, where he will play a series of historical recitals.

THE Theodore Thomas Orchestra will visit the East in the spring, giving a series of concerts in New York, and appearing also in Boston, Worcester, Providence, Philadelphia, Baltimore, Brooklyn, and Washington.

THE first large concert of the coming season in New York will occur November 28th. The following artists will appear: Madame Nordica, Ysaye, Pugno, Grardy, and Plancon. Such an array of talent is bewildering at one time.

AN English contemporary speaks a good word for the American choir singer. It deems the American church choir a great recruiting ground for prima donnas. Most of our singers, from Albani and Nordica downward, have come from church choirs.

MR. LOUIS LOMBARD, formerly of Utica, N. Y., recently passed through Genoa, Italy, on his way to Paris, where he intends to found a conservatory of music for Americans. All the educational branches of this conservatory will be exclusively in the hands of Parisian teachers.

EUROPE has two great sources of revenue derived from American love of music; the one consisting of money paid to visiting musical artists, and the other of money paid by pupils to foreign school-teachers and trainers. The amount of money thus spent is estimated at \$7,000,000.

THE California Music Festival Association will hold its second festival in San Francisco, on the 9th and 10th of November. Three concerts will be given. Mendelssohn's "Elijah" will be performed at the first one and the other two programmes will be made up of miscellaneous music.

THE Euclid Avenue Congregational Church, of Cleveland, last year inaugurated a plan which worked so well that it is to be repeated this year. The plan is nothing more nor less than paying the expense of voice training lessons for the members of a large chorus choir. This is something other churches might adopt with benefit.

THE following artists will be heard in this country during the coming season. Pianists: Rosenthal, Siloti, Pugno, and Sieveking. Organist: Guilman. Violinists:

Ysaye and Henri Marteau. 'Celloists: Jean Grardy and Leo Stern. Of singers, hundreds will appear, prominent among them being the Henschels, Dyna Beumer, Plancon, Ffrangcon-Davies, Mlle. Trebelli, Lillian Blauvelt, and Emma Juch.

THE Inter-State University System of Musical Instruction, of which President E. H. Scott, of the Western Conservatory, Kansas City, Mo., is the founder, has become quite generally established among private music teachers of the West. The system presents a plan of co-operation whereby competent private teachers are enabled to offer their pupils peculiar incentives to greater thoroughness in the home study of music. The object is certainly a worthy one, and the enterprise should prove a grand success.

THE Woman's Department, which proved such an interesting feature at the recent M. T. N. A. convention, has issued a little circular, in which they invite all the musical clubs of this country to join them in the formation of a society to be known as the National Federation of Women's Musical Clubs. It is proposed to call a national meeting soon of representatives sent by the different clubs for the purpose of adopting a constitution and electing officers. Miss F. Marian Ralston, of St. Louis, Mo., is secretary, to whom all inquiries should be addressed.

PADEREWSKI is being critically dissected now, and the result is not very flattering for him. "The halo of romance surrounding his history, the story of his early life, the death of his young wife, his devotion to his afflicted son—all these, together with his personality, a certain languid grace of manner, and the wonderful hue of his sunny and much-talked-of hair, lent him a peculiar charm to feminine eyes. As an interpreter of Chopin's waltzes, nocturnes, preludes, ballades, and mazurkas he is unsurpassed, but for the works of Beethoven he is not fitted, and it is almost absurd to compare him with such giants as Rubinstein, Tausig, or von Blow." Thus say the critics, and there is doubtless much truth in their criticisms.

FOREIGN.

THE veteran pianist, Chevalier Anton de Kontski, is, at the age of eighty years, touring in Siberia.

A COMPANY has been formed to build a new theater in Milan, to be called the Giuseppe Verdi Theater.

MR. PLUNKET GREENE expects to open his American season with a series of song recitals in Steinert Hall, Boston.

FRAU MATERNA, the famous Wagnerian singer, at a banquet in Vienna recently, announced her retirement from public life.

KARL KLINDWORTH is soon to publish 52 tudes from Clementi's "Gradus ad Parnassum," revised for the use of teachers.

DR OTTO GUENTHER, the esteemed director of the Royal Conservatory of Music of Leipsic, died in that city, September 12th.

CHRISTINE NILSSON recently visited her native land, Sweden. Wherever she appeared she was surrounded by crowds of admirers.

ROBERT RADECKER succeeds, by appointment, the late Woldemar Bargiel as director of the Academic Institute of Church Music in Berlin.

MR. WM. SMALLWOOD, a well-known English composer of pianoforte pieces for teaching and the drawing-room, died recently at Kendal.

CARACAS, the capital of Venezuela, which already possesses an opera house and a Philharmonic Society, is about to establish a conservatory of music.

WOMAN is coming to the front in opera composition. "Bianca Torella," an opera composed by Baroness de Fortmague, was recently produced at Toulouse, France.

THE reports that Mascagni had attempted suicide have generally been denied, but it seems to be conceded that, from some cause or other, his mind has become more or less affected.

THE first Gewandhaus concert of this season will occur October 7th. It will be a Brahms memorial concert, Dr. Kraus, of Vienna, and Willy Rehberg, of Geneva, appearing as soloists.

SIR ARTHUR SULLIVAN is said to have remarked recently in conversation that he was looking for a good libretto. Before three days had passed 280 librettos of operas and operettas had been sent him.

THE gifted composer and pianist, Ludwig Schytte, of Vienna, will give a series of concerts throughout Scandinavia, beginning October 1st. His countrymen will, no doubt, give this favorite artist a hearty reception, and make his tour a triumphal one.

A NEW pianoforte keyboard, having six rows of keys, has recently been exhibited in Manchester, England. An octave is formed by six keys in two contiguous rows. All the keys are on the same level, and each note is separated from the next by an interval of two semitones.

NEAR London, in the garden of a little villa, once the home of the historian Grote, is a relic of Mendelssohn. It is a broken tombstone, erected in affectionate remembrance by Mrs. Grote, to commemorate a spot where Mendelssohn loved to sit and compose while staying there.

SARASATE, like a true Spaniard, takes delight in the bull-fight, and while attending one recently is said to have thrown his sleeve buttons to one of the fighters as a gift. They were returned by the torero, however, who stated that he would prefer Sarasate's photograph and autograph. He received both, and was asked to keep the sleeve buttons as well.

AND now the English are beginning to preach against students of music going abroad to study. An English exchange says: "The private conservatories of Berlin are more busy filling (and overfilling) their benches than attending to the individual needs of their pupils. With the possible exception of Leipzig, there are no musical schools in the Fatherland to be compared with our own."

THE general opinion seems to be that the Wagner Festival at Bayreuth this year was very unsatisfactory. The various criticisms expressed are that the singers are heavy and sing out of tune; that the orchestra is poor and the instruments have no tone. Siegfried Wagner, it is said, by trying to conduct, is ruining Bayreuth, and Frau Wagner, with her policy of direction, will ultimately frighten everybody away.

ON THE VIRTUES OF INDIA-RUBBER.

A PUPIL'S PLEA.

How I wish I knew some clever writer or eminent teacher I could induce to write about the virtues of a little bit of india-rubber! Such a number of people have written praising up the use of the lead pencil, some saying teachers ought not only to use it lavishly, but blue and red ones as well. However, it's no good waiting any longer, as I *don't* know anybody of importance; so I am just going to put down myself what I mean, though I am only a schoolgirl.

What I want to say is this: It's all right enough teachers using pencils and putting marks all over pieces while we're learning them, but they ought to carry about a piece of india-rubber as well, and rub out all the marks as soon as we've learned them perfectly.

I don't know what other pupils feel like, but I know I hate, when made to play before people, to have to stick up in front of me a piece scribbled all over. I *do* feel so ashamed that they should see what a lot of mistakes I made when I was learning it. Mother says, "Now, Fanny, play Mrs. So-and-So that pretty piece Miss Smithers taught you last term," and when I get to the end the visitor is sure to come and look over my shoulder: "Very nicely played, my dear. What's it called?"—puts up her eyeglass, and peers into the music, while I just turn hot all over and feel like sinking through the ground. Because, don't you see, this is the sort of thing sure to be staring her in the face: "This passage to be played 20 times," "Not staccato!" "Don't hurry here," "F-natural, not F-sharp!!!" and so on.

Now, a bit of india-rubber used by my teacher at the proper time would save all that, and really, after toiling and moiling as I do, plodding through a piece for weeks and weeks and practicing my hardest, I don't like to be made to feel small.

Of course, people will say I ought to play by heart, then nobody'd be any the wiser. And teachers pretend sometimes that they train *all* their pupils to play without book as a matter of course. That's all nonsense. Just as if we pupils were all made alike! Why, there's hundreds of schoolgirls like me who don't care a cent for music, and just learn it like geography or arithmetic, or any other horrid old lesson at school—because we've got to. Perhaps we can manage to get one piece once in a way off by heart, but it takes such an age, and we've got so little time for practicing we can't possibly try to memorize all, and should n't succeed if we did,—I, for one, always forget things so quickly, and I can't even get poetry to stick in my head, as our elocution mistress can tell you.

Then, some of us are everlastingly moving about from one town to another, or changing schools, and so are perpetually having new music teachers. I know I do. And some of them, let me tell you, don't trouble to make their pupils learn anything by heart, and others give just as many new pieces as they possibly can in one term, so that one has as much as one can do to learn to play them tolerably decently, even *with* the book.

And that reminds me of another reason why I dislike pencil marks so, disfiguring my pieces all over. When I go for my first lesson with a new teacher, I don't want him or her to know all my little weaknesses at once (let them have the trouble of finding them out for themselves!), and I don't like them to see how I used to make the same mistake every time. I don't like to be thought stupid, and I like to start fair. But how can you, if "Don't thump," underlined three times, is over one bar, "Mind the rests!!!" over another, and "Don't forget the sharps," in huge letters, above a third?

What I think is, when one gets a passage right at last, it would be so much nicer if the teacher would have a bit of india-rubber handy and rub out the obnoxious marks or remarks. Perhaps only one at a time, so that by the time the whole piece was learned perfectly they would be all gone. Even the fingering, or some of it, might be rubbed out, too, for one gets to play it right quite mechanically after a while—but I don't so much mind about that, it is n't so disfiguring.

Anyway, I *do* wish I could persuade teachers to carry about a bit of india-rubber, as well as a pencil, with them.

THE PIANO AND THE LEFT HAND.

TRASHY piano music, with thin harmonies, gives the lion's share of what effort it necessitates to the right hand, while of the left is required but a feeble thrumming. All good, well-written music, whether difficult or easy, makes equal demands on both hands. The faithful teacher should see to it that the student does such music

justice by training the left hand to equal skill with the right. Where an instinctive preference is shown for the left, the right must be the more carefully drilled, but in this instance, as has been shown, the student is at a certain advantage.

Old Father Bach gave, in all his compositions, equal play to both hands. A painstaking practice of the left hand of his inventions and fugues, then of both hands, will do much toward the achievement of equality. Beethoven, as well, is one of the masters who expect all ten fingers to obey their behests, and the pianist who would interpret his creations must be able to express as much with one hand as with the other.

It has been said truly that the educated hand is the most perfect instrument by means of which imagination and idealism are translated into fact. Two such instruments the skilful pianist must possess. Education should make him ambidextrous, whether his instinctive preference be for the right or the left hand. Consequently he, of all people, should enjoy to the utmost the advantages arising from well-developed brains, heart, and all the mental and physical faculties.

A TALE WITH A MORAL.

BY MARIE MERRICK.

How marvelously right mental and physical conditions, in symmetric proportions, can influence one's life and work is as yet but dimly understood. Their vital relation to effective piano playing was more forcibly impressed upon me a few years ago than ever before.

I assisted at a lecture, and was on the programme for several piano solos. Public playing had always been a severe ordeal for me, owing to intense nervousness, and was rarely attempted save as a special accommodation to some one.

The lady who lectured had drawn attention to the influence of thought, or mental condition, upon attitude and action, and vice versa. One of my solos had already been played in the half-hearted, uncertain style inseparable from the condition of nervous fear from which I was suffering. Neither mind nor body could meet the demands of even a simple or familiar composition. After commencing the second number, I found myself in the same mental state as before, timid and fearful, and my physical condition and attitude, I observed, was its precise counterpart—stooping, shrinking, limp.

Remembering the lecturer's suggestions, I instantly drew my body up into an erect position, and thus exhorted and reassured myself: "Now, you know that you can play this piece in a style acceptable to your audience, if you do your best. There is no reason why you should not do your best. Cast aside fear, and be strong in the consciousness of your power." Instantly it seemed that courage entered my being with a tremendous rush, self and instrument became subject to will, and I was soon aware that the quality of my playing was much improved. I learned, too, subsequently, that the sudden change in it for the better was very perceptible to at least some portion of the audience.

That experience bore lasting fruit. Through it was gained an insight into certain mental and physical processes and relations, a control of self, instrument, and audience, that no amount of mere piano practice could supply, and that have ever since proved invaluable.

Moral: More study of self, and less of music in the conventional manner, might introduce an era of improved piano playing.

—A progressive music lover may have his Schumann period, his Mendelssohn period, even his Chopin period, of longer or shorter duration; his Bach period, if he ever has one at all, lasts him his lifetime. And the reason lies in the grand balance in Bach of the noblest qualities in art. He is a type of classic art in its highest attainment; expression is so merged in form, so conditioned and regulated by the laws of form, every element so adjusted and all so devoid of excess, that we are convinced, even before we are aware, that the prime necessity of great art is design and order.

WOMEN AS PIANO TUNERS.

A NEW profession for women seems to be open in piano tuning. This business pays well and offers many inducements to women in preference to others. There is a very much more pronounced demand for piano tuners in the country districts than in the cities, particularly in this country. Tuning is an art easy for a woman to acquire, and the learning of this profession requires neither much time nor great expense. Any piano-maker of a woman's acquaintance will be glad to explain to her the intricacies of the piano and make her familiar with its construction, particularly when he thinks she might in return be able to sell some of her customers a piano, for which, by the way, she would get a commission. Small repairs are also easily taught; the stringing of the piano and the leathering of the hammers can be done by anybody clever with tools, and, after a short course of practice on some old piano standing in the back of a store, a piano tuner can start out on her career. What is absolutely necessary is a good ear. That can not be purchased, nor can it be acquired by instruction. The tools necessary are not very expensive. A key, a tuning-fork, a few pieces of hard felt covered with leather to place between the strings, and a few ordinary tools, like hammer, tongs, pliers, screw-driver, etc., are all that are necessary, and can be carried in a small satchel. Piano tuning does not demand great strength, and without doubt it can be made to pay well, since, according to the condition of the piano, from \$1 to \$3 is paid for putting the piano in order.

**"YOU CAN LEAD A HORSE TO WATER, BUT
YOU CAN NOT MAKE HIM DRINK."**

BY JOHN H. GUTTERSON.

THERE is a saying in the business world that "*anyone* can sell goods to the customer who wishes to buy, but that it requires a *salesman* to send him away satisfied with an article he had no previous intention of purchasing."

If children come to us eager to learn, willing to pay the price (attention and hard study), it is easy to show them the notes, explain time, etc. But to one of that description there are two indifferent, and three who come unwillingly and combat, perhaps unconsciously, your attempt at teaching. Is not this ratio about correct?

The first division gladdens your eye, your ear, and your heart, and it is a sad condition of this queer world that not they but the other divisions demand and receive your best and deepest thinking.

What a wet blanket to your enthusiasm when the second division say, "Mamma wants us to know music, and—we don't mind." Oh! the tameness of it. I try to startle them into interest by unfolding some of the many curiosities of music: that two times eight is fifteen (notes in two octaves), the relation of sharps and flats in transposition, the fact that only seven letters are employed, and their varied and wonderful possibilities. I labor patiently; they command my respect; obedient children, when their hearts are not interested; their reward and mine is—when they become pleasant performers.

But oh, the third class! Boys who hate music as girl-babyish, and girls who would have made—*bad* boys. Lazy? No; I honestly think there is little real laziness in children. The lazy person is grown up, and is in danger of being trampled upon by his rushing offspring. The poor work that troubles us comes not from laziness, but because, being hated, it is left until the last thing, and finally crowded out altogether.

But how shall I make them work? Often the suggestion of wasted time and money moves the mercenary child. Abuse of parental care and injustice to the teacher has been a prod to the affectionate disposition. An honest indignation to the careless, and a dramatic threat to the cowardly, are all weapons to be used, but *not abused*.

However, don't threaten unless you intend to keep your word. "If you do n't count this time I shall fall off my chair." The weather was so hot, and I was

almost desperate, and the small girl awaiting her turn confessed that she hoped Flora would n't count, she wanted to see what I would do. Fortunately for me, Flora counted.

So much for the teacher's part. The parent must be responsible for the practice. Poor mothers, I pity them! They may insist on the time being spent at the piano, only to be cheated; as in a case, told me recently, of a mother who, suspicious that the constant thumping of a few bass notes did not mean real business, opened the door quietly and found young hopeful hanging out of an open window and punching a note now and then with a long stick kept for that purpose. I sincerely hope that the stick received a *Biblical application*, don't you? But another mother, listening in vain for an audible count, allowed the half hour to expire and promptly sent Miss back to do the half hour over—and count. But the child who has learned to obey at home will mind the teacher—so there you are. Still, the points I have mentioned are good ones, proven by actual experience.

"I am going to be more severe next fall," I told the members of my class as they left me in June. "I shall demand better work, and scold if I do not get it"; and they smiled serenely. Perhaps a happy medium between myself and the teacher who is disliked, and even hated, would be desirable. However, as you take up your work this fall and winter, I hope you may find just the point at which patience ceases to be a virtue, and indignation shall spur on the thirsty but headstrong and wilful little pony.

GREATEST DATES IN MUSIC.

B. C. 3875—Jubal mentioned in Genesis as the first player on the harp.

2000—The lute represented in its present form on Grecian monuments.

1490—Trumpets appointed to be used in the musical service of the Hebrews.

1063—David noted among his people as a player on the harp.

685—The invention of the trombone claimed for Tyrtæus.

556—Vocal choruses of men first mentioned at Athens.

220—Invention of organ-pipes attributed to Archimedes, and to Ctesibius.

A. D. 50—The bagpipe mentioned by Pliny as a common instrument in Italy.

75—The cornet mentioned by Pliny as used in the Roman armies.

468—The Sistine choir established in the Pope's chapel by Hilarius.

590—The church hymns set in formal notation by Gregory.

657—The organ brought to Europe from the Greek empire.

952—The first written score for several voices, by Hucbaldus.

1025—The first six notes of the scale invented by Aretino.

1087—The guitar brought into Spain by the Moors.

1243—"Commedia Spirituale," the first oratorio, sung at Padua.

1400—The clavichord in use in England and on the Continent. Inventor unknown.

1473—The first music printing done by Froschauer, of Augsburg.

1500—The harpsichord in use at all musical entertainments.

1511—The virginal described by Virdung.

1550—The violin assumed its present form under the workmanship of Italian makers.

1554—Palestrina's first masses published.

1554—"Old Hundred" printed.

1581—Flageolet invented by Juvigny.

1600—Peris' "Eurydice," the first Italian opera, sung at the marriage of Henry IV.

1624—First clavichord sonatas written by Turini at Venice.

1627—"Dafne," the first German opera, by Schultz.

1659—Perrin's "Pastoral," the first French opera, performed at Vincennes.

1673—Lulli's operas, in French, presented in Paris.

1680-1700—Great revolution in harpsichord playing, by Scarlatti, Couperin, and Bach.

1687—Wind, string, and percussion instruments used together in orchestra.

1690—The clarinet invented by Denner at Nuremberg.

1700—Stradivarius born in Cremona.

1717—The piano invented by Christofali, Italian. [Claimed also by Schroeder, German.]

1741—Emanuel Bach's series of symphonies begun.

1742—The "Messiah" produced in Dublin. Written in twenty-two days.

1744—Present piano-fingering invented by Bach.

1759—Haydn's first symphony written.

1764—Mozart's first symphony written.

1774—Gluck's "Iphigenie" in Paris.

1776—First grand piano made in London.

1786—Mozart's "Figaro" in Vienna.

1793—Paganini's first appearance as a violinist.

1800—Upright pianos suggested by Isaac Hawkins. Patented, 1807.

1800—Beethoven's first symphony produced.

1800—The ophicleide invented by Fricot.

1804—Beethoven's "Sinfonia Eroica" written and dedicated to Napoleon Bonaparte.

1811—Spohr's first symphony performed.

1813—Rossini's "Tancredi" sung in Venice.

1813—Metronome invented.

1813—Schubert's symphonies begun.

1818—Jenny Lind's début.

1818—Chopin begins to compose.

1819—Clara Schumann's début.

1824—Malibran's début.

1824—Beethoven's ninth symphony completed.

1826—Strauss's first waltzes written.

1826—Thalberg's début.

1826—Mendelssohn's chamber music makes a sensation in Europe.

1827—Grisi's début.

1830—Auber's "Masaniello," in Paris.

1831—Meyerbeer's "Robert," in Paris.

1835—Donizetti's "Lucia," in Naples.

1836—Verdi's "Oberto," in Milan.

1841—Schumann's first symphony produced in Leipzig.

1843—Wagner's "Flying Dutchman," in Dresden.

1843—Balfe's "Bohemian Girl."

IMPOSITIONS ON MUSICIANS.

THERE is no class of persons more highly or more sensitively organized than musicians, and no class so entirely at the mercy of the public. Why should they not be sensitively organized? Music is the expression of the emotions, or rather of the feelings. To express these latter properly one has to be capable of it. Hence the higher organization.

The majority think nothing of asking a person to play; possibly sometimes just to fill up a gap. Would these same people think of asking a painter to paint them a picture? The principle is the same exactly. And in the majority of instances they expect one to be pleased when asked to play. Would an elocutionist be pleased to be asked to read on every occasion and then to have the people around her talk every minute?

Of course, this does not apply to cultivated musicians. It is only for the great majority. But even many people of culture (not musicians) do not seem to understand this. It requires just as much art for me to interpret a selection of music as it does to give the author's meaning when reading. The great majority, when they do listen, should try to find out what the music is saying to them.

Of course, there is a kind of sound, which we do not recognize here as music, which is used to fill up spaces. Also the proper low accompaniment to readings or wedding services, which is properly just what it is meant to be. Oh, the vast amount of music that is given without a hearing! People do not know what they lose; that is why I speak. And the person who is willing to fill up gaps or to cover up conversations ought to be called an angel, for only one of that disposition could do it.—CAROLINE M. LATHROP, in *Musical Courier*.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

TEACHING PIECES.

SMITH N. PENFIELD.

THERE are two sides to every question—sometimes three or more. In selecting teaching pieces the successful teacher looks at the problem from various points of view.

First, that of personal culture or the genuine music, whether classic or modern, and the comparison of these two furnishes material enough for two or three thoughts, suggestions, or advices. Second, that of popularity, including the feet-moving dance tunes and the transcriptions of the ballads of the day. Third, assistance to the technical training, or tunes chosen for certain scale, arpeggio, or octave passages, etc., etc.

It is easy and far too common to hold one of these objective points before and so near to the eye as to shut out all others from the field of vision. Needless to say that the result is partial failure. Music of a high order and attractive to the average scholar is rather rare, especially in the early grades. He may rebel before he has gotten into the merits of the piece at all. It is an axiom that the scholar must be made and kept interested in his work.

If this is not accomplished, the end comes speedily. Here, then, is the temptation to the popular and low tones. Yet where this alone governs, a reaction is sure to come, and when a parent, or still more a pupil, finds fault with the low quality of the music, it is mortifying to the teacher and perhaps fatal to the continuance of his work.

It is on the side of the third view-point that earnest and ambitious teachers most frequently err. Recognizing the absolute necessity of a well-trained technic, he will in everything, whether in exercises, études, or pieces, bring the technical element to the front. It is indeed true that the teacher most in earnest, most enthusiastic, will enthrall his piano class, even if the selections do not altogether please; yet we must never lose sight of the main object of piano study, the actual creation and reproduction of music, and ear training can not wait until the fingers have become well-trained.

Musical culture and facility are necessarily of rather slow growth, and he who can hasten the process without interfering with its thoroughness is a public benefactor. Yet nothing is gained by boosting up one end of the load while the other rests on the ground.

The teacher is an architect who should ever look at his growing structure from all sides, and allow no one side to outgrow or encroach on the others or to interfere with the dominating design of the whole.

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POPULAR MUSIC.

THOMAS TAPPER.

WHEN a child rebels against the classic you have assigned and wants to play the latest march, let him play both. Do not give up the classic, if you are convinced that you have assigned it wisely; but do not refuse the child the pleasure of the march simply because he wants it. It is wiser to take advantage of the opportunity and let him have his pleasure under your guidance. Because the march happens to be in evidence at every street corner, that hardly justifies a teacher in refusing to hear its name mentioned. Better put method in the madness and let the child have his piece, insisting that it be learned under your guidance, and practiced and played with all the care, taste, and finish possible. The tuneful and rhythmic in music are always pleasing to the young, and why should they not enjoy music so made? If the march in question happens to be badly written so far as the child's hand is concerned, take the trouble to adapt it. The great consideration in view is this—that the child is on your side in all the trouble you take for him; he sees you interesting yourself in something of his choice. If you demand taste and care in what he has asked permission to learn, he is all the more willing to help you.

The cardinal principles are these:

1. Most popular music that pleases a child can be presented to him so as to call forth careful, tasteful work.

2. The teacher should adapt the music to the child's hand.

3. Rhythmic, melodious music is usually harmless. Songs low in order through words and title should be avoided.

4. Folk-songs, school-songs, school marches, and the like may be taught, even with profit, *if the teacher will take infinite pains and demand the same from the pupil.*

As the philosopher sometimes turns to the lesser things of life—the play or the passing show—so the child feels that there is satisfaction in turning from the classic, which perhaps he does not fully understand at all times, to the tuneful, rhythmic music which he seems to enjoy from his eyes to his feet.

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THE THUMB IN SCALE PLAYING.

PERLEE V. JERVIS.

ONE of the causes of an unequal scale is found in the faulty action of the thumb and fourth fingers respectively. While much attention is given to the action of the thumb in passing under, very little, if any, is given to securing a good *up- and down-*action of that member while under the hand, and of the fourth finger while passing over the thumb. If these two fingers are trained to as perfect *up- and down-*action when passing under and over as when in normal hand position, and the crossing under and over is made without the least twisting of the hand at the wrist joint, a scale can be played with perfect equality of tone. This training of the thumb and fourth finger can be done best by means of table exercises, followed by work at the piano, the form of which can be easily devised by any thoughtful teacher.

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REAL PROGRESS.

MADAME A. PUPIN.

IF teachers could go invisibly into the homes of their pupils and hear them practice, I fear many of them would be utterly discouraged.

Practice is supposed to push one forward, but when practice has for its aim to play the thing fast to hear how it sounds, no real progress is made; on the contrary, faults are strengthened and bad habits are practiced into the piece.

Teachers should be particular to state what should be the aim or aims of that week's practice, and caution the pupil against playing above a certain rate of speed until these ends be attained. Practicing too fast is the particular fault of many students besides beginners. How terrible to hear the pupil make the same mistake at each repetition, which might perhaps be easily avoided with slower practice.

No real progress is made by fast practice, as long as there is any fault, weakness, or hesitation. Why can not students see this? Why do not teachers urge it at every lesson? If in ten repetitions, only the last one is right, no progress has been made; all the repetitions must be right to insure real progress in practice.

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UP-STROKE, DOWN-STROKE.

DR. ROBERT GOLDBECK.

THE term "up-action," used by Perlee V. Jervis, suggested to me the idea to write something about the "up-" and "down-" stroke. It is a subject of so much importance that a longer article ought to be devoted to it, but a few words even will, I am sure, be of use to your readers. Close observers must have noticed that the most finished pianists make the difference between the up- and down-stroke, for without it piano playing is banging. The principle which underlies the up stroke and down-stroke applies to the finger action as well as to that of the hand and wrist, ruling and bringing out in clear *relief* the art of phrasing.

As a general thing, the up-stroke applies to all staccato notes and chords, and is particularly telling in the latter. To produce it let the hand rest loosely on the piano, the fingers in position upon their requisite keys; then, sounding the chord, let the hand bound up, as if from the impulse obtained from the touch. The idea, then, is not to strike down, but to bound up. The down-stroke, on the contrary, is used for notes or chords that are held, little or long. In this way you have two opposite

actions for the two opposite effects of staccato or sustained chords. Unfortunately, this simple thing is not generally known.

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FOLK-LORE.

J. C. FILLMORE.

I HAVE lately had occasion to present some of the most primitive songs I have come across in my researches in aboriginal folk-music to the teacher of music in the State Normal School at Los Angeles and some of her pupils. They were Navajo songs, so primitive in character as actually to form the connecting link between excited howling and excited singing. That is to say, the quality of tone is that of a howl; but the howling is unmistakably along the line of the major chord. They must take us, I think, very near to the beginnings of music-making among primitive men; being in a stage when musical tone-quality receives no attention and when the harmonic line of the melody must be followed unconsciously.

I found that this teacher and her pupils were very much impressed with this aboriginal object-lesson as to what is natural in melody. Here were savages unconsciously making melody in *chord-intervals*, and song after song showed the same phenomenon. And when diatonic scale-intervals occurred in some of the other songs, they were invariably those of our own scale, the tones belonging to the chords most nearly related to the original tonic.

The obvious inference was that both chord-intervals and diatonic scale-intervals were natural and not artificial, but that the chord-intervals came first; and the question was at once raised whether the natural way with children as well as savages may not be to sing the intervals of the tonic chord before proceeding to the diatonic intervals which imply the subordinate chords of the key. I should be glad to hear from teachers who may experiment in this line.

I have been thinking lately that the natural way to teach the rudiments of music would be to follow the lines on which primitive races develop their songs. For several years past I have been investigating the folk-music of primitive peoples, with the result of discovering that the *tonic chord*, rather than the diatonic scale, appears to be the line of least resistance for the primitive man making music spontaneously. When the investigation reaches so far back that it becomes difficult to draw the line between excited howling and excited singing, the characteristic which decides is that the savage howls unmistakably *along the line of the major chord*. His performance has two of the essential factors of music—rhythmic repetition of pulsations and defined pitch-relations. That these latter should be so frequently *chord-relations* would seem to indicate that the latter, rather than scale-relations, are those which naturally develop first, and therefore ought to be taught first. I wish some of our teachers of the elements of music, in the public schools or elsewhere, would try the experiment of beginning with the intervals of the tonic chord, say C, E, and G, afterward adding the A, and then the D, and continuing the use of this five-toned scale for some time before adding the F and the B. Unless I am greatly mistaken, this is the *natural* line of development, and it ought, therefore, to produce better and quicker results than the usual method of beginning with the diatonic scale.

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INFANTS AT THE PIANO.

LOUIS C. ELSON.

IF there is anything that can turn the milk of human kindness sour in the bosom of the mildest of musicians, it is to have the children at the summer hotel get at the innocent, unoffending piano, and bang out explosive and incoherent sounds, or to see a nursemaid take an infant to the instrument, that it may amuse itself by smiting discords with its baby fists. It might as well be remembered, in this connection, that no child is too young to catch the idea that pleasant sounds can be evoked from the piano, and even a year-old baby is not too young to produce them. If, instead of allowing babies to smash away at the keys, they were taught to strike single tones, and afterward thirds or sixths, they would not enjoy their noise machine any less and would take a long stride toward their later musical appreciation. I repeat the important fact: *No child* is too young to appreciate consonance and to prefer it to dissonance.

MISSED LESSONS.

CARL W. GRIMM.

THE teaching season proper having begun again, it may be the right time to speak of the bad habit of missing lessons. Progress and success are impossible without regularity in taking and giving lessons. Teachers should be as regular as clockwork, and never omit lessons unless absolutely unavoidable. If you are not regular yourself, how can you demand it of your pupils? When taking lessons from a professional teacher, pupils should remember that they have engaged his time, and with it have promised him a certain income. They really have no right to deprive him of what they promised. The same lessons that these irregular pupils have engaged might be taken by more appreciative and conscientious pupils whom the teacher had to refuse because his time was already taken up when they made application. Only severe sickness should form an excuse for missing lessons, and for these only can a deduction be asked. All other lessons missed ought to be paid for. No school makes allowances for lessons missed unless on account of protracted illness. There is no reason why a private teacher should not do likewise; so, if he does make a reduction, it is kindness and not obligation.

THE MUSIC TEACHER AND HIS WORK.

BY E. M. SEFTON.

THE WORK OF THE TEACHER.

IN choosing a profession, one should thoughtfully consider all that such a calling involves in the way of work. What are its duties, internal and external,—that is, its demands on the mental, moral, and physical energies?

The energy or exertion used or directed to any end is in proportion to our knowledge or comprehension of what is involved in that end, plus our familiarity with means employed in reaching the same. Effects will never exceed causes. Results are but the sum of all our well-spent energies in a given cause. We might define the teacher's work in a single sentence, viz., to make musicians of his pupils. It is the purpose of this article to illustrate what is involved in the above by giving practical observations and experiences on the developing process.

KNOWLEDGE OF THE PUPIL

is the first essential. Coleridge says: "We can not make another comprehend our knowledge until we comprehend their ignorance."

Each person, each pupil, has a mental and spiritual individuality as marked as is the facial expression. Of the millions of persons who have eyes, noses, ears, mouths, etc., in common, no two are said to have a resemblance; they have something peculiarly their own.

The writer has had hundreds of pupils, and no two required the same treatment; even the hands, to say nothing of temperament, did not resemble one another to any considerable extent.

Every mother will tell you that each of her own children demands different treatment and care in the rearing process. If this be true where the parentage is common, how much more will the truth be emphasized in our work, where we have pupils not only of different parentages, but from varied sectional and provisional environments and different social strata?

You can never supply deficiencies and repair defects until you know of their existence and nature, and in order to do this you must know your pupil. The giving of private lessons presents many advantages for gaining this knowledge over class lessons; indeed, it occurs to me that the great claim of conservatories as to the advantages of the class system over private lessons are largely an advertising and money-grabbing fake.

An audience of one is the best for results. The influence and effectiveness of a man's words are divided in proportion to the number of his listeners.

The pastor, politician, club organizer, succeeds best who does personal work, simply because he can best reach the inner life and meet its needs and overcome its prejudices and objections. We are on the verge of an

era of personal work; the press and platform are not enough now. Each man thinks for himself and demands special treatment, which can be properly administered only as we learn his peculiar symptoms. To gain a knowledge of the pupil is the work of close observation and study, involving tact and time, and will prove a test of

OUR FIDELITY

to the trust committed to us. We stand not only as the apostles of our art, but the parent has intrusted to us that which, to him, is more precious than money. Money may be repaid, time can never be redeemed. When once squandered it has passed from sight forever. Energy misdirected is more than time lost. Let us then never be guilty of stealing another's time, for to steal the purse is but to steal trash compared with the theft of another's time. We will find it well to

CO-OPERATE WITH THE PARENT

in getting an insight into the child's nature, and in stimulating him to earnest, careful study. Of all persons the parent is most interested, and will prove our most valued aid, especially with the younger pupils. Having made the pupil's acquaintance, we are then ready to

GIVE THE WORK TO BE DONE,

the quality and quantity of which will be determined by our knowledge of their needs, and in which we must aim at certain definite ends, viz., some degree of musicianship.

If we are to lose no time we must give only essentials. Much time is wasted by requiring all pupils to wade through the same series of studies, technical exercises, pieces, etc. Do not think that you can put a dozen pupils through the same process and expect uniform results. Uniform results can never be looked for, and if we find them in any measure, it will be as a result of a varied treatment of the pupils in question. We must not stop with the giving of the work to be done, but we must

GUIDE THE LESSON PREPARATION.

This is the "How" of it, and must be done by giving some general rules or observations upon practicing. Following are a few that the writer has often prescribed to nervous and careless pupils, with excellent results:

RULES FOR PRACTICE.

1. Mental study.
2. Play very slowly at first, with firm touch.
3. Count aloud, keeping the counts even.
4. Only a few measures at a practice period.
5. Left hand, 20 times.
6. Right hand, 20 times.
7. Both hands, 20 times together.
8. Same fingering every time.
9. Special work on hard passages.
10. Keep the mind on the work.

But few know how to practice, and much time may be saved to the pupil by some such prescription. We should also

DIRECT THE SCHOLAR'S READING.

Every musician and every student should read some imaginative and emotional poem or prose work each day, for in the cultivation of these elements of our nature we lay the foundation for the interpretation of all that goes to make up the romantic school of music. We must ever

HOLD THE INTEREST

of our pupils. This may often be at the expense of a large portion of our enthusiasm, but this is a tax every professional man must pay who desires to succeed; for unless we can hold the interest of the pupil, we can not hope to

FIX THE PRINCIPLES

and truths of musical art indelibly in the mind, which is a prerequisite to independence and proficiency. In this the teacher must be ingenuous, original, and ready. The possibilities of the human mind and soul make up the weight of our responsibility. Let us carry it conscientiously.

ANECDOTES OF MUSICIANS.

LIKE Mozart, Beethoven was a phenomenal extemporer. One day, after a quintet by Steibelt had been performed, he placed the violoncello part upside down on his desk, and from a suggestion it thus presented drummed with one finger a "subject" from which he evolved such a performance that before it was over Steibelt, his rival, had fled the scene, and avoided him afterward. On the occasion of his first appearance as a pianist, he performed his first concerto in C major, which was finished in a great hurry on the previous afternoon. At the concert he discovered that the piano was a half tone flat, but this did not seem to disconcert him much, for he settled the matter by playing in C-sharp—a great feat, performed also by Brahms in like circumstances, in connection with the "Kreutzer Sonata." Scores of such anecdotes attach to the memory of this truly great maestro, Beethoven.

A characteristic account is given of the "Eroica," or Third Symphony. Composed in 1803, it had its origin in his admiration for Napoleon, whom he looked upon as a model of republican virtue. His design was to call it the Bonaparte Symphony, when the news came that the First Consul had made himself an Emperor. The dedication was destroyed in a rage, to be replaced by the following title: "*Sinfonia eroica per festeggiare il souvenire d'un grand uomo.*"

Of Wagneriana there are volumes. That is an entertaining story anent Wagner's visit to Vienna, when Count von Beust dined him. The Chancellor was warned that Wagner was to be serenaded by the Prussian party, and political considerations made it desirable to avoid a demonstration; but Wagner could not be got rid of. So the Chancellor suavely interested the great musician in autographs, and by simulated accident turned up a revolutionary and firebrand document which Wagner had signed in 1848. There was no serenade, for Wagner departed the next day. How cruel was fate toward him in 1859, when the Princess Metternich influenced the Emperor, who ordered the mounting of "Tannhäuser" on a scale of extraordinary magnificence, at a cost of £8000. A cabal was organized by the Jockey Club in opposition to the opera, on the ground that it had no ballet, and it only survived three performances.

Liszt was the subject of many after-dinner stories. When in Russia, it is said, playing before the Emperor and Empress, the former conversed in a rather loud tone. Liszt suddenly stopped and, bowing to the Emperor, said: "Sire, when the King speaks all should remain silent." The Czar did not relish this rash *mot*, and Liszt was handed his passports next morning.

Some interesting things are recorded of Mozart, who, like Mendelssohn and Beethoven, was great at improvisation. At a party of musicians one day he invited Madam Niclas, the vocalist of his day, to suggest a theme, which she did, and from the refrain she sang he evolved a brilliant and charming fantasia. Jahn, in his "Life," mentions that when as a child he extemporized a song on the word "perfidio," he became very excited, struck the clavier like one possessed, and several times sprang up from his seat. After a rehearsal of his "Idomeneo" a writer says the oboe and horn players "went home half crazy," so delightful to the musicians was Mozart's music; while during the rehearsal of "Le Nozze de Figaro," when Benucci was singing "*Non piu andrai*," the orchestra and listeners were all at the same moment so excited and enthusiastic over it that they rose as one man, crying, "Bravo, bravo, maestro; viva, viva, grande Mozart." When the composer of the immortal Twelfth Mass produced his "Entführung aus dem Serail," in 1782, the Emperor of Austria expressed the opinion that it was "too fine for our ears, my dear Mozart—too many notes!" To which Mozart replied, "Exactly as many notes as are required, your Majesty." —London Standard.

—The vanity of the musician is a matter of common report and yet easily conceivable. Whoever steps before the world with his inmost nature, whoever will conquer the scheme of such self-unveiling, must feel a mighty inner repugnance to pour out his "Ego" so completely. —Anon.

Letters to Teachers.

BY W. S. B. MATHEWS.

1. What is the meaning of the word "diatonic"? "Through the tones," as given by one author, does not explain it clearly.
2. Should the word "the" be pronounced differently before a word beginning with a vowel and one beginning with a consonant?
3. Meaning of "tempi"?
4. What is the scale of nature? Which tones are higher or lower than the tempered scale?
5. If a phrase begins on an unaccented part of the measure, such as the latter half of the fourth count in $\frac{4}{4}$ time, which should receive the accent,—the first note under phrase mark or the first note in the following measure where the natural accent comes?
6. Does the making of two accents in $\frac{4}{4}$ time give it the effect of $\frac{2}{4}$ time?—C. B.

By the word "diatonic" we mean the natural tones of the key without any accidentals. For instance, the scale of C consists of c, d, e, f, g, a, b, c. When sharps or flats are put in we have the chromatic scale of 12 semitones.

The word "the" before a consonant has the sound of "thuh"; before a vowel it is more nearly like the sound of the first three letters in the word "this." The difference in the vowel is made on account of the difficulty of beginning a word with a vowel sound after the sound "thuh."

By "tempi" is meant the movements or rates of speed. The tempo of a work means the rapidity with which you play it; as so-and-so many beats in a minute. This is not the same thing as rhythm. Rhythm means the movement of the melody in measure, and the rhythm is generally the same whether the tempo is a little faster or slower.

There is no such thing as a "scale of nature." What you mean is the theoretic perfection of the musical scale, as compared with that of the tempered scale, which is the one we use in modern music. In the tempered scale the following deviations from pure intonation exist: The second, which should be 9-8, as compared with the first is a little flat; the third, which should be 5-4, is quite a little too sharp; the fourth is too sharp; the fifth a very little flat; the sixth too sharp, and also the seventh. These conditions are only a little perceptible to the ear, except in the case of thirds.

If a phrase begins on the off beat, it does not have an accent. A note is not accented because it begins a phrase. A phrase might begin with an unaccented beat and the tone be tided over across the accented beat following. In this case the syncopated tone would have an accent, not because it begins a phrase, but because it anticipates the accented tone. You will be much more safe in your accentuation if you remember that the bar is used in music to show the place of the strong accent, and the tones are accented according to their places in the measure, and not according to their place in the phrase. The ordinary rules, that the first note in a phrase is accented, and the last tone of the phrase is played staccato, are both alike fictitious and misleading. Sometimes they hold and sometimes they do not. I have myself given the rule that in a phrase of two equal tones, the first on the weak part of the measure and the second on the strong part, the main accent falls upon the strong part; the first tone also receives some accent. The reason of this, however, is that a short phrase of two tones repeated over and over has the character of insistence or argument, and so both the tones are rather strengthened.

There is no difference in the effect of a $\frac{4}{4}$ measure in quarter notes and a $\frac{2}{4}$ measure in eighth notes, if the quarter note pulse in the first instance and the eighth note in the second are at the same rate. Nobody can tell which is which.

* * * *

Will you kindly inform me what is the meaning of Schumann's "Warum"? Not the meaning of the word but of the composition? Is it a simple, senseless question, or what else was the motive of Schumann's writing this piece? You would very much oblige me by answering this question, as I am just beginning to play the mentioned composition, but feel sure I shall never be able to play it with expression unless I know the meaning of it.

F.

Schumann's "Warum" is rather a vague, meditative sort of a piece which was undoubtedly dreamed out on the piano. I do not suppose that he had a story in his mind at all. It is very likely that after he had written it he may have asked himself what it meant, and hit upon the title "Warum." A great many fanciful stories are invented by imaginative writers as alleged explanations of the origin of pieces of music bearing fanciful titles. Many of these stories are wholly without foundation, and others have very trifling foundations. Particularly is this the case with Schumann, who generally put his titles on afterward, by way of suggesting a standpoint for enjoying the piece.

* * * *

In teaching the staff to beginners, is it advisable to teach five lines and six spaces, as suggested in the "Primer of Music," by Mason and Mathews? I have tried it with my beginners for the last two years, but have met with considerable confusion on account of the music in the public schools being taught with four spaces. Some of my pupils have learned more quickly with six spaces.

H. A. P.

There is no very great gain in teaching that the staff has six spaces or in insisting that it has only four. Of course it has six, as any one can see who will count them, and since this is the fact I think it is better to say so, because the first addition we make to the staff is that of a short line above or below. It would be better if the public-school teacher would also correct his statements and change the terms on this account. When any new terminology is introduced, a certain amount of confusion arises, owing to the fact that part of the books have made the change and another part still linger in the old ways. As, for instance, it will be some time before anybody will say that the third space in the treble staff is anything else than C. I do not know that there is any immediate benefit in insisting upon six spaces, except the trifling one that there are six.

* * * *

I think your questions and answers so beneficial, I wish to ask a few questions myself.

1. I had a pupil come to me who had taken her major scales and all the late two-steps and marches, playing them in uneven time and with a staccato touch. What shall I do for such a young lady pupil, especially as her parents wish her to play showy pieces?

2. What do you think of the Karl Merz method for beginners? and how soon should I commence with the "Standard Grades" or "Touch and Technic"?

E. C. M.

The first thing to find out is at what grade the pupil should be classified, and then you had better put her into the "Standard Grades" and Mason's "Touch and Technic." You can give her one pleasing piece after another, allowing her to practice about one-third of the time on the pieces.

If you must use a method, meaning thereby an instruction book, I think Mr. Landon's is preferable to that of Merz, especially as the Landon method uses the regular fingering, 1, 2, 3, 4, 5, in place of the now obsolete fingering, the so-called American system, of \times , 1, 2, 3, 4, which is used but very little now, and there is no reason at all why this system should be prolonged. You will do better to commence with the "Standard Grades" and "Touch and Technic" at once,—that is, at the beginning,—and you do not need any instruction book at all, unless a primer or something of that sort for the theory.

PIANO AND PIANIST AT THE SUMMER HOTEL.

Now that the season is over and most of us have returned from summer hotels to our homes, it may be refreshing to read the following extract from Mark Twain's "A Tramp Abroad," which, although written a number of years ago, still contains a world of truth as well as much humor:

"After dinner the guests of both sexes distributed themselves about the front porches and the ornamental grounds belonging to the hotel, to enjoy the cool air; but as the twilight deepened toward darkness, they gathered themselves together in that saddest and solemnest and most constrained of all places, the great blank drawing-room which is a chief feature of all Continental summer hotels. There they grouped themselves about, in

couples and threes, and mumbled in bated voices, and looked timid and homeless and forlorn.

"There was a small piano in this room, a clattery, wheezy, asthmatic thing, certainly the very worst mis-carriage in the way of a piano that the world has seen. In turn, five or six dejected and homesick ladies approached it doubtfully, gave a single inquiring thump, and retired with the lockjaw. But the boss of that instrument was to come, nevertheless; and from my own country—from Arkansas. She was a brand-new bride, innocent, girlish, happy in herself and her grave and worshipping stripling of a husband; she was about eighteen, just out of school, free from affectations, unconscious of that passionless multitude around her; and the very first time she smote that old wreck one recognized that it had met its destiny. Her stripling brought an armful of aged sheet music from their room,—for this bride went 'heeled,' as you might say,—and bent himself lovingly over and got ready to turn the pages.

"The bride fetched a swoop with her fingers from one end of the keyboard to the other, just to get her bearings, as it were, and you could see the congregation set their teeth with the agony of it. Then, without any more preliminaries, she turned on all the horrors of the 'Battle of Prague,' that venerable shivaree, and waded chin-deep in the blood of the slain. She made a fair and honorable average of two false notes in every five, but her soul was in arms and she never stopped to correct. The audience stood it with pretty fair grit for a while, but when the cannonade waxed hotter and fiercer, and the discord average rose to four in five, the procession began to move. A few stragglers held their ground ten minutes longer, but when the girl began to wring the true inwardness out of the 'cries of the wounded,' they struck their colors and retired in a kind of panic.

"There never was a completer victory; I was the only non-combatant left on the field. I would not have deserted my countrywoman anyhow, but indeed I had no desires in that direction. None of us like mediocrity, but we all reverence perfection. This girl's music was perfection in its way; it was the worst music that had ever been achieved on our planet by a mere human being.

"I moved up close, and never lost a strain. When she got through, I asked her to play it again. She did it with a pleased alacrity and a heightened enthusiasm. She made it all discords this time. She got an amount of anguish into the cries of the wounded that shed a new light on human suffering. She was on the war-path all the evening. All the time crowds of people gathered on the porches and pressed their noses against the windows to look and marvel, but the bravest never ventured in. The bride went off, satisfied and happy, with her young fellow when her appetite was finally gorged, and the tourists swarmed in again."

FEEL MUSIC: THINK MUSIC.

AN aptitude for music is not enough; an "ear for music" is not enough. There must be the power of feeling music, of thinking in it. It is just here that the average student is so disappointing. There is technical skill, which must be taken for granted in a modern artist, but there is no warmth of conception,—nothing to show that the student really feels the music; and it is absurd to suppose that when the poetic musical temperament is lacking an interpretation will have the power of charming an audience. The fact is that a talent for any of the arts does not presuppose a capability of rising to distinction in them. A singer may have a fine voice, but of what avail is it if she have no sense of musical expression? There have been cases, it is true, of singers who have risen to the top simply because of their fine voices, just as there are examples of pianists who have made a name by their exceptional digital powers; but such cases are exceptions to the rule, and not one in five thousand students has any chance of achieving a reputation by technic alone. And yet it is generally a technical aptitude that leads to the profession of music being chosen as a means of earning a livelihood, just as a talent for drawing is popularly supposed to be sufficient grounds for the painter's career. The schools are full of these technically talented young people. Medals have been gained, and the highest certificates awarded; but the world hears no more of these successful students unless they have real musical feeling.

—The harder it is for a pupil to learn, the more important it is for the teacher to curb his impatience and to encourage the pupil. Very often incompetent pupils pay just as much for their lessons as those who are more liberally endowed with talent. Often they pay more, as a pupil with *genius* may be able to acquire musical tuition free of expense.—Gilder.

THE BUSINESS SIDE OF MUSIC.

ABOUT PIANO COMMISSIONS, ETC.

BY ROBERT BRAINE.

ACCEPTING COMMISSIONS.

It may safely be stated, as a general rule, that almost all teachers accept commissions from instrument dealers for their influence in making sales. Many teachers not only accept these commissions when tendered, but boldly claim them, and if a piano dealer has one of their flock "in tow," they lose no time in hunting up the latter and informing him that "there are others" in the piano business, and that it might be well for him to avail himself of the powerful influence which a teacher has over a pupil, if he hopes to make the sale.

No doubt there are cases where the acceptance of a commission is perfectly honest and legitimate, and again there are cases where it is downright dishonest. The point seems to be right here: if the teacher uses his time, experience, and talent in examining a number of instruments, studying the construction, comparing the tone, etc., and then gives the pupil the benefit of all this by picking out the best piano he can find for the money, he has certainly earned a commission and can accept one with an easy conscience. I have often known patrons to employ a teacher, for a given fee, to select an instrument, and some teachers, especially the more eminent ones, make it a point to charge for their time while making the selection. One of these teachers would say to his patron:

"My dear sir, I instruct your daughter on the piano; you pay me for the lessons. There is nothing in our contract which calls for me spending two or three hours of my valuable time dragging myself around to the piano stores looking at pianos. My charges for selecting instruments are \$10."

Many of these teachers who charge their pupils for selecting instruments accept commissions from both parties; but this is highway robbery. A teacher who accepts a fee from his patron for selecting an instrument, ought, in common decency, to give the latter the benefit of any commission the dealer might offer.

As a general rule, however, a pupil will find his teacher very willing to select an instrument for him, as he looks to the dealer for his recompense. Still there are teachers who are so quixotic as to refuse a commission, and if one is offered insist that it be deducted from the price of the piano, so as to give the pupil the benefit of it. As an example of the way the subject looks to the eyes of this limited class, I will quote a dignified teacher of the old school whom I asked about the subject of commissions one day.

"My dear sir," said he, "I regard my profession as one of dignity and honor. I believe I was sent into the world to preach the good and beautiful in art, and not to sell pianos. I consider myself bound to do everything I can to advance the interests of my pupils, and what is more to their interests than to have good pianos to practice on? My pupils are always welcome to my opinion on an instrument, and I never charge them a penny. You do not see our best physicians running around to the dealers in invalid chairs, and holding out their hands for a commission if one of their patients happens to want an invalid chair. I consider that a teacher is bound to give his pupils the benefit of his knowledge free of charge, especially when the chances are that he will only have to perform it once."

While a teacher who has honestly striven to select a good instrument for his pupil may conscientiously accept a commission for his work, there are cases where the opposite is true. There are some teachers who are downright dishonest in selling instruments to their pupils. Instead of recommending the best for the money, they recommend the instrument on which the dealer offers the biggest commission, whether it be good or bad. These teachers are often in league with the dealers. They hunt up customers and help to make sales. Instead of trying to advance in their art, they try to advance in selling pianos. The dealer will say to such a teacher who has a pupil-customer:

"Now, your commission on this piano will be \$15. It is a high-grade make and I can not offer any more. Here is a piano upon which I can allow you \$25, and on this one \$40."

The chances are that the piano on which \$40 commission is paid will be one of the modern, cheap rattle-boxes made only to sell, and with no more tone than a xylophone. Now, if our teacher accepts the \$40 offer, and tries to sell this piano to his pupil, knowing that it is practically worthless, he is certainly dishonest unless he tells his pupil the truth about the piano.

The competition in selling pianos has become so keen in these days that the rival dealers avail themselves of everything which will in any way influence a sale. It is no wonder then that they try to get the teacher on their side, and are willing to pay him well for the influence. These teachers' commissions have become a distinct element in the expense of selling pianos. If the teacher who selects the instrument does not ask for a commission, the dealer takes no chances, and loses no time in getting the teacher on his side.

Commissions on the sale of a piano range from \$10 to \$50, according to the price of the instrument and the circumstances of the sale. I know many teachers who receive \$10 each for simply giving the names of prospective purchasers to music dealers, this amount being paid as soon as the sale goes through. There are thousands of teachers throughout the country who make a very comfortable addition to their incomes by these piano commissions, and I know many teachers who spend as much time hunting up customers and working up piano sales as they do in teaching.

The gist of the whole matter is, the service rendered; if, by his experience and skill, a teacher can enable his pupil to purchase a good, durable instrument, well worth the money, and guard his patron against the sharks who hang on to the piano business and their rotten wares, he has honestly earned his commission, no matter who pays it. You go to a physician or a lawyer and pay him for an opinion; why should not the music teacher be as justly entitled to the sale of his professional skill and knowledge which have taken years to acquire?

There is another element in the matter, which the teacher ought to take in consideration, and that is the light in which the patron regards the matter. I have known teachers to lose good pupils where the parents found out that the teacher had accepted commissions for selling them pianos. There is little doubt that the average man would consider it a small service for the teacher of his child to render,—to give an opinion on the quality of an instrument,—and would be highly indignant if he learned that the teacher was "in cahoots" with the dealer. Then, again, if the teacher should give his pupil or his parents the advantage of the commission which was offered, the latter would be correspondingly grateful and would consider themselves under lasting obligations to the teacher.

In the long run the teacher will find it the best to make the cause of his pupils his own in every way, shape, and form. The teacher who does this always keeps his pupils for years, and is able to command higher prices than his rivals, who simply try to get all they can out of their pupils. A large class of good-paying pupils is a really valuable piece of business property, and is worth infinitely more than chasing around after piano commissions.

CHOOSING A PIANO.

When we come right down to the truth of the matter, how many of our teachers are really competent to select a piano? It is often laughable to see the ignorance which exists among teachers and pianists of even high rank, of everything pertaining to the construction and mechanical parts of the piano. Now, I maintain that our teachers ought to be reasonably intelligent about the construction of the instrument, even to the point of making simple repairs, at least to the extent of tightening a loose screw, stopping a rattling key, or putting a false note in tune.

A piano-tuning hammer costs a comparatively small sum, and no teacher or pianist should be without one, or without the ability to use it. Not that I mean that a pianist should tune his own piano, as this involves

great skill and experience and is a business of itself. It takes a very small amount of skill, however, to tune a single string which has slipped, and this skill could be acquired in a very short time by taking a few lessons from a competent tuner. The lessons and tuning hammer would both last a life-time, and their trifling cost would be made up a hundred times through the fact that the pianist would not be obliged to go to the trouble and expense of calling a tuner every time a note slipped. Who has not been annoyed for weeks at a time by one or two notes in the scale which were out of tune?

It would not be a bad idea, either, to spend considerable time in a good piano factory, studying the construction of the piano from its first stage. A teacher in good practice will have to select many instruments in his time, both for his own concert engagements or studio use, and for his pupils. It will obviously be of immense advantage to him if he becomes familiar with the construction of a piano, just as a physician learns the anatomy of the human body. With this knowledge he will be enabled, by a short examination, to pick out a piano of superior construction, workmanship, and tone, and can spot the defects in a piano in short order.

A BUSINESS EDUCATION.

A teacher, teaching for money and accepting concert engagements, has no right to be ignorant of business. Every one should take a short course at some practical business college in book-keeping and the principles of business. We have too many dreamy-eyed, long-locked musicians, who lose their eye-teeth in a business way when they go up against the world. How often does the world refer to musicians as a generation of "cranks?" How often is it deserved? How many teachers fail, simply because they do not apply the simplest principles of business wisdom to their affairs? Many of the troubles of the great masters were caused because they were as children in the management of their own affairs, and shrewd impressarios and publishers could simply wind them around their fingers.

Considerable business knowledge and experience is necessary to run a large teaching and concert engagement business successfully, and the teacher who is equal to it will always make a greater success than one who is not. Many eminent teachers have so little business ability that they are forced to teach in musical colleges and conservatories, and give their employers one-third or even one-half of what they make, simply because they have not the ability to attend to the details of a large private teaching business. I think the time will come when, connected with every large music school or conservatory, departments will be found where the prospective teacher can get the rudiments of a business education, where he can learn piano tuning and repairing, and get a knowledge of the construction of the piano, sufficient to enable him to select a good piano. These things would take little time to learn, and yet how invaluable they would be to the teacher. No pianist should be allowed to graduate unless he has a rudimentary knowledge at least of these branches.

THE PILGRIM OF ART.

BY ETHELYN ALLENDER.

ON the highest peak of the mountain "Work" stands the court of the Art Queen.

Laziness looks up the mountain,—looks and muses: "What a long, long way it is to the court! What a steep, rough path leads there!" Laziness shakes his head and sits down where he is, or takes his little skiff and sails adown the river "Pleasure."

Energy looks up the mountain. With his staff "Application," and following the guide "Ideal," he begins the toilsome ascent; over boulders of Discouragement, brushed by sharp prickly thorns of Criticism, he climbs; climbs ever onward, ever upward, until at last the summit is reached.

The gates to the court stand open,—the beautiful Art Queen sits upon her throne. Energy enters and kneels at her feet, and the Art Queen smiles upon him.

THE PROBLEMS OF A NEW YEAR.

BY THOMAS TAPPER.

OF all the problems met by the music-teacher none more forcibly enter the daily life and condition ultimate success than these:

- I. The Mental Attitude toward the Subject.
- II. The Teacher's Conception of the Pupil.
- III. The Plan of Action by which the Pupil is Advanced.
- IV. The Ultimate Inspirational Force.

I.

Whatever one's employment may be, the measure of success lies in the conception, not alone of one's activity, but of life itself. It may be asked, "What determines one's mental attitude toward a subject?" In reply, one can say that all professions and employments seem to be each as a little stage whereon there is acted, whereon there is shown forth, the qualities learned in life. It is soon recognized as true that we are, in our professions, what we have learned to be as men and women. In brief, the force of life is upon us so firmly that we can not hide behind music, or literature, or business. They do not conceal us; they magnify us. That is their purpose.

We all, naturally, inquire about success,—success of self and of others; the "getting on" capacity and opportunity. By the very way we express these queries it would seem to be commonly understood among us that one special and significant meaning lies in this word "success," a meaning known to all of us and accepted. Really, it is amusing to imagine what would be left for some of us if we ceased all those activities which are inspired by money and vanity. But the practical question at once arises, Should we cease striving for them? Not if we can find in money the means for increased opportunity of high order; not if the activity demanded by us is inspired higher than self and becomes a quest for the laws of true life, to which, when we find them, and they turn upon us and demand obedience, we are ready to yield, knowing that in obedience alone lies the secret of freedom.

Now, these laws are sought for by all. Every one, great or small, known or unknown, is secretly in quest of that knowledge which shall allow him to work in his environment with increased personal gain, which shall allow him to win the success he deems desirable. Realizing in certain secret moments, more keenly than can any one else, the force and direction of the individuality, each of us tries to bring it into that relation with life which shall gain for us the things desired. When one is weak, the law is but dimly perceived, its force is lost, and the direction uncertain; when one is strong, the law is recognized, tribute is paid to it, and out of the obedience demanded and acceded there comes freedom.

The mental attitude toward a subject is entirely conditioned by one's outlook upon life. The professional life must be governed by those very laws which day by day we put into practice in our capacity as men and women. We create exactly as we conceive.

II.

The prime conception of the pupil is this: He must be converted into an independent working organism. All education must tend toward cultivating in the pupil the individual power to do, to perform, to act rightly and intelligently. Just as the proper method to pursue with the child is to give it such direction and environment as will cultivate great habits, so with the older pupil there must be established just those activities which shall likewise establish great habits.

It must be, then, the teacher's plan so to set a pupil about his activities that he becomes largely the worker; not merely the receiver of information. Jewett, the English teacher, held to it as a law that one can do too much for a pupil; that the real value of teaching lies not in what facts the teacher knows, but in what he can make a pupil do. He must start up activities, the desire for activities; he must make the pupil a problem-hunter, a discoverer. In an equally forcible way the Inspector of Schools at Toronto has said:

"The schools of the twentieth century will be free. The nineteenth century schools are called free because attendance at them is free. The child will be free in the twentieth century school. Free growth is the only full growth. The coercive, mandatory, compulsive spirit will become but a shameful memory when teachers aim to develop the divinity in the child, instead of making their supreme purpose the restriction of its depravity."

"The child will be trained to find most of its problems in the twentieth century school. Problem discovery is more educative than problem solution, and infinitely more useful to the individual and the race."

"Teachers will not try to dominate the interest of the child in the twentieth century school. The pupil's self-active interest is the only persistent propelling motive to intellectual effort. The child's self-active interest is dwarfed by the substitution of the teacher's interest for its own; interest power is blighted, the tendency to self-activity of interest is weakened. Teachers will learn that their duty is to supply proper conditions and environment. The child's interest acts spontaneously under appropriate conditions."

"Teachers will distinguish clearly between responsive activity and self-activity, between expression and self-expression, in the twentieth century school. Self-inactivity includes the motive as well as the activity, the initiative as well as the executive activity. It must be originitive as well as operative, or selfhood is not developed. The neglect of selfhood and the warping of selfhood have been the greatest evils of school life in the past."

The pupil, then, to succeed, must be taught great habits out of intense activity. He must learn his business by keeping busy. The judgment must be appealed to and trained. Everything must be made perfect by practice, with the end in view that ultimately the pupil must not only continue to keep busy, but he must become his own intelligent guide.

III.

In considering the pupil we have largely dealt with the method by which the pupil is to be advanced. Educators insist more and more earnestly that the individuality be honored as largely as possible. This will permit us to keep aloof from the error of believing that all are to be fashioned alike, as bullets in a mold. We have seen that a pupil must partake in an activity rightly directed and constant; that his judgment must be appealed to and cultivated, to the end that he may become his own guide. With this constantly in mind, the teacher will be watchful to discover if the activity and judgment of the pupil are in a healthy condition, and if not, to learn whether the cause is in the teacher's direction or the pupil's application. Outside of this there is little else, save, as I said in the preceding article, that talent and ambition be kept thoroughly alive and well conditioned by enthusiasm on the part of both teacher and pupil.

IV.

With the foregoing in mind the ultimate inspirational force will be discovered without difficulty. No education can be distinctive, in the right sense, that prevents a pupil from becoming the high exponent of the best there is in himself. No pupil can rightly be made the exponent of his teacher. He can be, with success, himself, and no one else. The history of great men is the story of the struggle for individual freedom. Men want to express themselves.

The inspirational force, therefore, must be found in honoring this law; and this takes us back to the first section of this article; for the law of individuality is the law of life, and in life, its problems and conditions, one finds all of the environment and limitation which furnish the inspiration. With the small and with the mighty, with those of little mind and with those of great intellectual power, with those whose thoughts go out to all the world as the labor-place and with those whose thoughts center only on themselves, the world is as they see it. Can a teacher make the little see more, the little feel more, the little love more? If that can be done, then life is more to them, and likewise, the proportion always remaining true, more inspiration comes. Once, long ago, briefly and simply, the whole story was told us: "As a man thinketh in his heart, so is he."

SUMMARY.

I. The law of life allows us to show in music what we are in spirit.

II. The pupil must be conceived of as one in spirit before he is thought of in music.

III. The way to bring the pupil forth is to recognize and honor the law which makes him capable of individual, independent growth, power, and activity.

IV. The inspiration is found in what life means.

DEVELOPMENT IN FIRMNESS OF RHYTHM

BY RUDOLPH BONDI.

NEVER offer a child a piece of music the artistic value of which lies beyond the capacity of his mind to grasp. Profound and elaborate musical works require, if not merely mechanically performed, a varying grade of perception, cultivation, and refinement of mind. It would certainly appear ridiculous to offer Dante or Shakspeare to a child to read, and yet there is no hesitation in forcing him to rack his brains or distort his fingers with the high-grade pieces of Bach or Beethoven, and other voluminous concert pieces, or with scenes or arrangements from the grand operas.

Unfortunately, the efforts of teachers who do this sort of thing are rewarded with the success of mere mechanical display. But pyrotechnic displays of this kind, while they may for a time deceive pupil and parent, leading them to believe that progress is being made, really but daze the nature of the child, causing him to become indifferent to real mental work in the art of music. This very error in judgment creates the general complaint of the lack of the sense of rhythm, and fastens the indifference for, and want of, this necessary accomplishment.

Taktsinn, firmness in rhythm, is an inborn gift of every sane man, but, like all other natural faculties, varies in power, so that compositions intricate and difficult are sometimes easier, sometimes harder for different persons to understand. Contemplate, then, even the easy sonatas of Beethoven, or the works of Chopin, Weber, Rossini, or Wagner, with their diversified and artistically complicated rhythms, the measures, parts of measures in halves, quarters, eighths, sixteenths, with dots, ties, syncopes, phrases, accents, etc., etc. Any one who is moderately acquainted with the varieties of rhythmic figures must admit that, without preparation and education of the inborn sense of rhythm, the pupil can not grasp such a task.

The duty of this preparation does not concern many, who consider teaching merely a pastime, or a makeshift until something better offers itself. Such teachers measure the selection of the music to be given to their pupils by mechanical difficulties. Not only this, they expect commendation for having pushed a pupil to the highest degree of technical excellence.

The sequel of this mode of teaching is that the complicated rhythm remains incomprehensible to the pupil; the accented notes in a measure are indistinguishable; the eternal loud counting of teacher and pupil, the constant tramp, accompanied by other improper gesticulations, must serve in place of a quiet symmetric performance.

Undeniably, counting is indispensable in elementary teaching, but it must be done with precision; a sharp or short stroke on the desk, a slight touch on the shoulder, will accomplish in shorter time and with better result the inculcation of the rhythmic sense. Particularly, discontinue counting, and recommend to your pupil the disuse of it in easier measures, to take it up later on in some more difficult parts. Thus the pupil will be able gradually to dispense with loud counting altogether.

—No one, especially if he be a teacher, should ever allow himself to do less than his best. Second-rate work can bring second-rate wages only, second-rate appreciation, and second-rate success.

—However humble your object, devote all your sincerity to its accomplishment; whatever you do let that be the best you can do. A butterfly has not an eagle's wings, but it flies to the best of its ability.

A WOULD-BE PADEREWSKI.

BY ALEXANDER MCARTHUR.

Author of "Rubinstein—a Biography."

CHAPTER II.

PADEREWSKI was giving a recital in Carnegie Hall. Fully ten minutes before the time of the concert the house was filled. People were standing up in groups of twos and threes, bowing to their friends and acquaintances as they discovered them here, there, and everywhere about the house. Fashionable society was brilliantly represented in the boxes, and in the stalls almost every painter, writer, poet, playwright, or musician famous in New York might be found. The matinee girls were in their glory, pointing out to each other the notabilities; and the critics were out, too, in great force, not because they had anything to criticise, but because they had much to enjoy.

In the seats near Oscar Koenig, Ralph Davis and his mother were seated. Young Davis, with a dreamy expression on his face, was looking at the mass of humanity packed into the great concert hall, and thinking that, after all, it was worth working for, worth going through hours and months and years of drudgery to accomplish this; for if there was one thing more than another young Davis craved for, it was success, brilliant, unmistakable, complete, like that of Paderewski. Nothing less would ever satisfy him.

A man came out to open the pianoforte as Ralph Davis sat down, and a wave of expectancy swept over the audience. Then they caught a glimpse of Paderewski's Titian-like head in the doorway, and one roar of deafening applause arose from the house.

"A wonderful house," said Koenig to his neighbors, and yet nothing to wonder at. The pianoforte music of Beethoven, of Schumann, of Chopin, comes to posterity with its beauty fresh and undimmed. Yet no one but those who have heard it can realize the poetry this music inspired in men like Liszt and Rubinstein, the revelation their genius was to those who heard them play. What golden memories the mere names of Liszt and Rubinstein call up. To-day it is Paderewski!

The first number on the programme was Schumann's F-sharp minor Sonata, and the opening bars were given with a breadth and majesty that captivated at once. Koenig's enthusiasm grew apace, and when Paderewski paused at the "Aria" the critic said excitedly, "Good God! what superb heights he reaches; how he dwarfs all others of to-day!"

"Could it have been better played even by Rubinstein or Liszt?" asked his neighbor.

"Oh, hush; do not make comparisons. Rubinstein was a Titan and a magician; Paderewski is an apostle of the beautiful."

"And Liszt?"

"Their father."

Paderewski was about to play, and the voices of the two critics vibrated for a few seconds in the spell-like silence that filled the hall. Then he commenced, and his audience listened in rapt enjoyment, the superb Steinway Grand answering every emotion of the player.

There had been nothing like it in New York since Rubinstein had worked his spells on music lovers, and when Paderewski finished Schumann's glorious work his audience knew they had just lived through some moments that would stand out brilliantly in their memories while life lasted.

After repeated recalls Paderewski was allowed a few minutes' rest before commencing the Chopin numbers, and many of the audience stood about in the aisles.

Oscar Koenig's seat was the last in the row, and he got up, but was quickly surrounded by half a dozen musicians, all eager to discuss the wonderful interpretation of Schumann's Sonata just given them; all excited, enthusiastic, happy. Adjectives were flying on all sides, and people were smiling. A group of ladies passed through the aisle about Koenig, and Ralph Davis said quickly, as he caught the critic's arm:

"Mother, may I present Mr. Koenig? Mr. Koenig, my mother."

"So glad to make your acquaintance," murmured a demure little woman at the critic's elbow, as a soft, mouse-like hand slipped into his.

"This is an unexpected pleasure," said Koenig, with sudden interest.

"Have you ever known anything like this enthusiasm?" asked Mrs. Davis. "The matinee girls are simply crazy, and not a dozen of them know the music they are poring over."

Koenig smiled. "Yes; I have been amused by a girl before me. She was just six pages ahead, more or less, in the Schumann Sonata and seemed so surprised when she came to the end and Paderewski continued playing."

"Yes, and yet they go wild over him. He is a craze with them, and surely that proves not because of his music. If only our American pianists would dye their hair red, let it grow long, and cultivate it chrysanthemum-like, put a 'ski' on their names, they would see. It is what I am telling Ralph all the time. This enthusiasm is the result of Paderewski's hair, his strange personal appearance. Do n't you agree with me?"

Koenig could not resist a laugh of absolute derision.

"No, madam; decidedly, I do not. If I did I should do as you suggest, make a fortune, and retire from the business of having to hear all sorts of music the winter through, and so would others."

A pause greeted his reply. Then Mrs. Davis said, rather haughtily and spitefully: "Well, you are our greatest critic, and can you explain to me why these unmusical women, who can not understand him, rant and rave so?"

"I never try to explain anything about women," Koenig replied, with an enigmatical smile. "In this case I think they show their excellent intuitive taste. When they listen to Paderewski they know they are hearing something they have longed and waited and hoped to hear from their husbands, their sons, their lovers. Paderewski takes them to realms of thought, of passion, of imagination, of love, the human soul hungers incessantly for; too often in vain; for ours is a prosaic age, and, alas! to-day we are terribly *terre a terre*. Paderewski satisfies their thirst for beauty, for romance, for the higher sentiment of chivalrous love, innate, I believe, in every pure woman's soul, and in return they grow delirious."

Mrs. Davis looked at the critic coldly. "You are certainly the first I ever heard try to excuse these creatures," she said disdainfully. "I blush for them, and feel ashamed for the sex."

"So do I," said Koenig, with brutal frankness, "but I do not pity them. Women's brains are—eh—limited, and I prefer to believe that they realize and enjoy Paderewski's genius rather than know them indifferent to it."

Mrs. Davis looked up at him sharply; then she turned her back on him deliberately, and sought her seat.

Koenig sat down with a sigh and a shrug. "What has she been talking about?" asked his neighbor.

"Music, of course. What else do all these society women talk to me about? And they are so woefully ignorant on that subject."

"She looked mad enough to annihilate you, could a glance but do the work. Were you criticising her son?"

"No; running down the brains of women in general, and hers in particular. I pity that poor boy of hers, and understand now his stupid posing. A mother like that can not but force him to musical ruin. When I get impatient with females of that class, I feel I must bite. Ah! here comes Paderewski, and his next numbers are by Chopin. In Beethoven and Bach I prefer d'Albert to Paderewski; but in Chopin and Schumann, Paderewski has no rival. Years ago I laughed at the assertion that to be a Chopin player one must be a Pole, but long study and experience has taught me its truth. Not all Poles are Chopin players. I have heard as bad piano playing in Poland as I have heard in France, or Germany, or America, but there is no doubt that to all but Poles much in Chopin's music is untranslatable. One needs to live in Poland and in Russia to understand this fully. But we will talk of this another time; he is going to play."

Paderewski kept the attention of his audience spell-bound. Preludes, nocturnes, mazurkas, études, polonaises,—all these were given with exquisite intuition. The sorrow and joy, the patriotism, disillusion, anger,

and hope of a lifetime were crowded into the golden minutes as they swept along. As he proceeded the enthusiasm grew more and more frantic. Men tossed up their hats in the air and cried for more. Finally Paderewski sat down at the pianoforte for the Liszt numbers, and seemed possessed by some gypsy demon. There was witchery in every note he struck. Wilder and more daring grew his execution. People held their breath as his fingers faultlessly gave passages of dazzling brilliance and clearness. All the *abandon*, the devilment, the gay, reckless humor of the passionate Hungarian people, seemed to have taken possession of him, and for the moment he was the dauntless, mocking gypsy, scorning all rules, defiant of all bonds but those of love and passion, with the true Magyar fever of life for life's sake burning madly in his veins. Maddier and madder grew the revelry, deeper and deeper the red flush of passion, wilder the whirl of the dance, softer the whisper of love.

Paderewski had finished his programme, but he was forced to play again and again. His audience forgot their homes, their duties; forgot the trains they had to catch, the distances they must traverse. They waited, stamping, clapping, shouting themselves hoarse. Finally the lights were turned off, and thousands of people lingeringly dispersed to the sidewalk.

Outside everything looked dim and unreal, except for a blood-red sunset staining the sky over the Hudson. The vehicles and passers-by were colorless and misty in the grayness.

Koenig, Ralph Davis, Mrs. Davis, and a few others, found themselves together a moment. "And it is his red hair and his long hair," Koenig said in a whisper to the latter.

She scowled, bit her lips angrily, and had the grace to blush.

(To be Continued.)

MUSICAL MOTTOES.

OUR weak point is where we feel strong.

Great things are done by learning not to slight little ones.

The full value of correct playing is only secured by a good touch.

True note reading is as necessary as true time and fingering.

True time is as necessary as correct note playing and fingering.

True fingering is as necessary as correct time and note playing.

Poor practice makes worse players.

If you have lost a practice period, make it up before the next lesson.

Quality of practice is of more worth than quantity.

Never be guilty of cheating a note or rest of any of its time.

If you want to play fast, practice slowly and accurately.

Find the difficult passages at once and conquer them first.

Do you know more now than you did yesterday?

"Progress is a duty of life."

It is how carefully accurate you practice that learns a lesson well.

"Every day that we spend without learning something is a day lost."

One must practice! Why, then, not have the benefit which comes from good practice?

"The more haste the less speed."

If you sow careless practice, you will reap bad playing.

Read notes and rests with precision, not by guess.

To do a thing well is not only a duty but a joy.

Play slowly and read accurately to avoid mistakes.

Have regular practice hours and stick to them.

Good work done, brings rewards soon.—*The Nonconformist*.

—The ripe musician is he who has grown steadily through years of hard study and vigorous culture, and who no longer has to look here and there for a support to some idea—his thoughts flowing as a natural and healthy result of all his previous toil.—*Stephen A. Emery*.

The Musical Listener.

THE new winter's work will be fairly on its way when The Listener greets his public in this number of THE ETUDE, and he hopes his friends have combined idling and listening during the summer to as much personal advantage as he has. This Listener is a strong believer not only in the necessity to body and mind for a yearly rest, but he also advocates the inspiration of rest. In moments of apparent idleness some of the world's great thoughts have been born to minds prepared by previous labor. Poets have sung verse divine while dawdling along a country road or idling in a tavern; it is even said that Beethoven wrote scores on bills of fares as he waited for a meal, frequently forgetting to eat after the food was set before him until a waiter would recall him to earth and a cutlet.

And so more ordinary folks may hope to bring from the hills and sea where they have breathed in a good supply of ozone, some new thought prompted by nature (whose handmaid only is art and whose first principle is freedom) to work into this winter's life, adding new zest and promoting development. If each musician could return to work bearing a tiny drop of inspiration, what a musical ocean we should float in during the busy season.

The Musical Listener sends greetings to all of the faith who have a new thought, a kind act, or an encouraging word to bestow upon the Fraternity of Musical Art.

* * * *

MENTAL CONSERVATION OF ENERGY.

IT was Robert Schumann who said: "And just as all that is most beautiful and delightful only produces indifference and disgust when enjoyed to excess or at the wrong time, so it was that I soon found out that only sensible, honest, persevering hard work has any effect on one's progress and preserves the charm of art, especially in music, which is at first so exciting and very soon palls."

This summing up of Schumann's personal experience is one more illustration of the advisability of work as a means to success when the vacation time has passed by. Not only must the modestly endowed work, but likewise must a rich, overflowing, virile musical nature get itself in hand—taming its power, so to speak. A turbulent stream does more harm than good, unless confined within its banks, although it may widen its channels every day as it flows nearer the sea.

Note also that Schumann emphasized the phrase, "at the wrong time." The Listener has seen patience and perseverance amount to a fault when illy directed, as he has said before, by the body plodding on through the misery of a headache, or some other kind of ache, in order that so many hours or minutes may be practiced, utterly regardless of the mind's inattention and the worthlessness of such work.

The Listener does not advocate slothfulness, but he sincerely urges the co-operation of hands, brain, and musical heart where piano practice is concerned, and he begs of every student to practice half an hour with mutual concentration rather than five hours of physical attempts united to mental indifference. When all teachers learn to teach relaxation to pupils by way of the brain, the true principles of conservation of energy will be found and applied to the musical profession.

The Listener once knew a young girl who, after several years of piano work, had no more idea of the meaning of the commands, "relax!" "play freely!" than a Hot-tentot knows of styles of architecture. A teacher with less method and more light got hold of her, and behold! the girl discovered that her brain would control her fingers and make them work easier, just as it bade her walk, eat, sit, or stand.

* * * *

OVER-TEACHING.

THE Listener is persuaded that in America we over-teach; that is, we permit the pupil to become totally dependent upon the instruction given, discarding his own little taper of light and accepting the teacher's statements, not for what they are worth after weighing, but at a fictitious value set by the price of lessons. Certainly it does promote enthusiasm to believe one's own teacher

the only one who knows anything on earth, but such partizan feeling is narrowing to the pupil's vision and belittling to the profession.

The Listener was rejoiced to hear a well-balanced, gifted teacher say to an advanced pupil: "My experience leads me to think that so-and-so is right. What do you think about it?" The pupil replied: "Whatever you say is right."

"Not so!" said the teacher. "My judgment is not infallible when it comes to a two-sided point. You must have an honest opinion of your own. What we are after is truth. I give you the best I have to give, but if you can find or evolve anything better you are free to do so. Don't you know that a teacher is only a mile-post pointing to the road he thinks best? He can't carry you to the end of the journey, and you may be grateful if he puts you on the right road. Pupils who think for themselves do the best work."

This advice flattered the individuality of the pupil, threw him more on his own resources, and, without diminishing one whit his respect for his teacher, drew the two nearer together in a bond of companionship.

* * * *

PROFESSIONAL CHARITY.

BY this we do not mean playing or singing for charitable purposes. No; the professional charity we are about to attack is the kind that, emanating from a teacher's best intentions, turns from bread into stone in the hands of ungrateful pupils. A teacher comes across an apparently gifted young person, who, perhaps, starts in to take lessons, but after one term she, with lacrimose effusiveness, pleads her inability to go on owing to financial reverses (so she says), thus playing upon the good nature of the teacher until he offers perchance to give her lessons free of charge, with the hope of her paying for them at some indefinite time if she can.

This arrangement has frequently been carried on for several years, until one day the master says or does something which excites the ill-temper and ill-will of the pensioner, when she flies off at a tangent and begins lessons with some one else whom she manages to pay three or four dollars a lesson—or even five, if she lives in New York or Boston.

As soon as a man cheapens his own labor he falls in the estimation of the moral Philistine, such as a musical pensioner is apt to be, and the pupil takes his patient teaching as a matter of course. Where one case of real gratitude is found, twenty will arise to confirm the present argument against giving lessons for nothing. Indiscriminate charity makes paupers. Millionaire benefactors have told The Listener that gratuitous education bestowed upon young men and women is worthless compared with the system of advancing them money as a business loan, they promising to pay back ultimately the entire amount, the arrangements being made in due legal form.

The best charity is to make them pay something, even if not the full amount of the usual charge. Only Liszt could afford the luxury of this kind of charity, and he would take only pupils prepared by years of previous grinding for work on the highest rung of the ladder. One does not bestow one's best merely for the sake of gratitude in return, but one does give his best in hopes of igniting the best in return, not the worst, of a pupil's character.

* * * *

REAL PEOPLE AND GHOSTS.

THE other day when a young girl was trying to understand the difference between objective and subjective music, she finally said, "I guess you mean the same thing as the difference between real people and ghosts," which explanation came very near being a practical illustration of an intangible difference.

* * * *

BACH'S FUGUES.

WHILE quoting Schumann, may The Listener be permitted to set down that composer's opinion of Bach's fugues relating to their scholastic importance?

"I have taken Bach's fugues one by one," he says, "and dissected them down to their minutest parts. The advantage of this is great, and seems to have a strengthening moral effect upon one's whole system, for Bach was a

thorough man all over; there is nothing sickly or stunted about him, and his works seem written for eternity."

The Listener gets more help from the expressions Robert Schumann left behind him than from the written words of any other composer; therefore, he desires to pass on such wholesome advice to any who are unfamiliar with Schumann's personal experience and opinions.

WASTING A PUPIL'S TIME.

BY EDWARD D. HALE.

No person here needs to be reminded that the days of instruction in music are over and that the time of education in music has come.

At the risk of incomplete statement and of provoking disputes, suppose I should indicate somewhat squarely two or three things which seem to me to be worth present consideration.

Our chief aim, then, is to develop; that is, to educate the musical sense of the pupil and assist him to the attainment of adequate expression, to set him on his own feet in respect of musical taste and judgment. To this main purpose all other things are subordinate. The history of music is of consequence chiefly, if not only, as it sheds light on this. Technic apart from it is a pestilence; analysis of harmonic and formal structure is of no consequence whatever, standing alone. The much-revered traditions are, in a genuine system of education, an impertinence; for, to repeat, our essential service to a pupil consists in getting him to think for himself. The schools especially need to be warned against misdirecting the pupil's effort and wasting his time. The brightest student's time is infinitely precious. He must be put on the right track and kept there; he is not to be turned aside into an amateur antiquarian or a pedant. The less time he spends on the misinformation we at present possess about Greek music, Chinese music, Ashantee music, Mohawk music, on the history of the Netherland school, on the analysis of fugue, sonata, or upon anything whatever besides the deep and reverent and sympathetic study of the masterpieces, the better. A capital illustration of the point in view exists in the way we in our school days studied the Greek and Latin literature. The use of the article, of the aorist, of the subjunctive, and all that abomination, was drilled into our poor little heads to the minutest detail, and we understood that scholarship meant just that. Of the everlasting glory which shone about the plain of Troy, or which clothed the splendid tragic figure of Prometheus, not a word, not a lisp; profound, deadly silence. And years after, when we came to see it all, were we not enraged? That in just those days when all that beauty and splendor would have magnificently appealed to our wondering souls, it should have been denied us, quenched under such unspeakable dry-as-dust pedantry, was enough to make us bloodthirsty.

Well, I have seen teachers of music who never gave their pupils a hint of the poet's dream, who emphasized knowledge more than good taste, who derided sentiment, who communicated their own style, which, being interpreted, means mannerisms, to their pupils. And I have heard of pupils going to such and such a teacher to get his interpretation,—to get it, and thereafter to have no opinion whatever of their own. Commend me to more light!

Let us sum up. The last design of all our endeavor is to bring our pupils to make beautiful and impressive music. Whatsoever of harmony study, of form study, of history study, of the study of literature, science, art, will promote this end is, with all earnestness and enlightened good sense, to be brought into service. Two or three observations will epitomize the lessons contained in the first part of my paper.

First: Not a word to a pupil about anything which is not to be put into immediate use.

Second: No new thing except it be deduced from, or at least connected with, something already in his understanding.

Third: The application of all our wisdom and skill to the reduction of the mechanical aspects of study, to the presentation of all essentials in terms of music, to the elevation of all details of study to the plane of the artistic, the imaginative,—that is, the spiritual.

The Echoes Ring - Where Hunters Sing.

Im Wald, wo's Echo schallt.

TH. HIRSCH, Op. 34. Nº 4.

Moderato.

Musical score for the Moderato section, measures 1-10. The piece is in G major (one sharp) and 6/8 time. The first system (measures 1-4) features a melody in the right hand with fingerings 2, 1, 5, 4, 2, 1, 5, 4 and a bass line with fingerings 1, 2, 5, 1, 3, 5. Dynamics include *p* Echo, *pp*, and *mf*. The second system (measures 5-10) continues the melody with fingerings 5, 1, 2, 5, 4, 2, 1, 2, 5, 4 and includes dynamics *p* Echo, *pp*, *mf* poco rit., *mf*, and *p*.

Andante espressivo.

Musical score for the Andante espressivo section, measures 11-20. The tempo is slower. The first system (measures 11-14) includes a fingering exercise marked with an asterisk (*) in the bass line: 5, 3, 2, 1, 2, 3, 5. Dynamics include *mf* and *pp* Echo. The second system (measures 15-18) features a melody with fingerings 1, 5, 2, 1, 5, 2 and dynamics *pp* Echo, *f*, *pp*, and *f*. The third system (measures 19-20) continues the melody with fingerings 4, 2, 1, 5, 2 and dynamics *pp*, *f*, *pp*, *f*, and *pp*. The piece concludes with the word *Fine.*

*) The upper fingering for small hands.
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First system of musical notation. Treble and bass staves. Treble staff features complex fingerings (5, 1, 5, 2, 5, 3, 2, 1, 2, 5, 3, 1, 3, 5, 8, 2, 1, 2, 5, 8) and dynamic markings *f* and *pp*. Bass staff has fingerings 5, 2, 1, 4, 2, 1. A bracket groups the first two measures.

Second system of musical notation. Treble and bass staves. Treble staff continues with fingerings and dynamics *f*, *pp*, *f*, *pp*, *mf*. Bass staff has fingerings 5, 2, 1, 4, 2, 1, 1, 2, 5. A bracket groups the first two measures.

Third system of musical notation. Treble and bass staves. Treble staff includes a trill (tr) and fingerings 13, 2, 1, 5, 4, 2, 5, 1, 5. Dynamics *f*, *pp*, *f*, *pp*, *f*. Bass staff has fingerings 1, 2, 5, 1, 3, 5, 5, 3. A bracket groups the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings 2, 1, 5, 2, 1, 5, 4, 5, 1, 2, 1, 5. Dynamics *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*. Bass staff continues with a steady eighth-note accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff includes a trill (tr) and fingerings 2, 1, 5, 1, 5, 1, 2, 5. Dynamics *pp*, *f*, *pp*. Bass staff has fingerings 5, 3, 5, 1, 1, 2, 5, 1, 2, 5. A bracket groups the first two measures.

The musical score consists of five systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The piece features an "Echo" section. The final system includes a key signature change to D major (indicated by a sharp on the F line) and a common time signature (C).

System 1: *mf*. Treble staff has fingerings 4 2, 4 3 1, 4 2, 2 4, 4 2, 5 1, 3 1, 5 3, 3 1, 4 2, 2 4, 2 4. Bass staff has fingerings 4, 1 3, 5 2 1, 4, 1 5, 4, 4, 4.

System 2: *pp* Echo. Treble staff has fingerings 4 2, 4 2, 2 4, 5 1, 4 1. Bass staff has fingerings 5, 1 4, 2 4, 1 4, 2, 1, 2.

System 3: Treble staff has fingerings 2 1, 3 1, 3 2, 3 1, 5 1, 4 1, 2 1, 5 1, 5 1, 4 1, 3 1. Bass staff has fingerings 4, 1 5, 1 5, 4, 1 3, 1 4, 1 5, 2 5, 1 5, 5.

System 4: Treble staff has fingerings 2, 4 1, 2, 5 1, 5 1, 5 1, 5 3, 4 2. Bass staff has fingerings 1, 5, 2 5, 1 5, 4, 1 4, 1 4, 3.

System 5: Treble staff has fingerings 3 1, 2 1, 3 1, 2, 4 1, 4 1, 4 1, 5. Bass staff has fingerings 1 5, 2, 5, 4, 2, 1, 5, 1 4, 2.

The final system includes the dynamics *pp* Echo and *mf* D. C. The key signature changes to D major (one sharp) and the time signature changes to common time (C).

4
No 2290

Polish Song. Polnisches Lied.

Fantasie - Transcription.

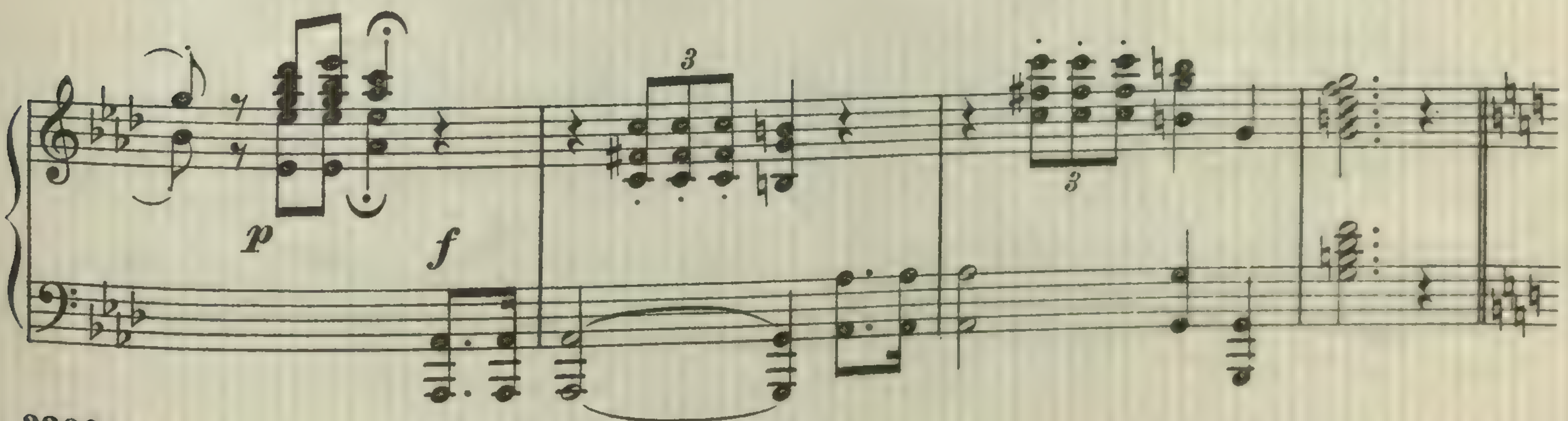
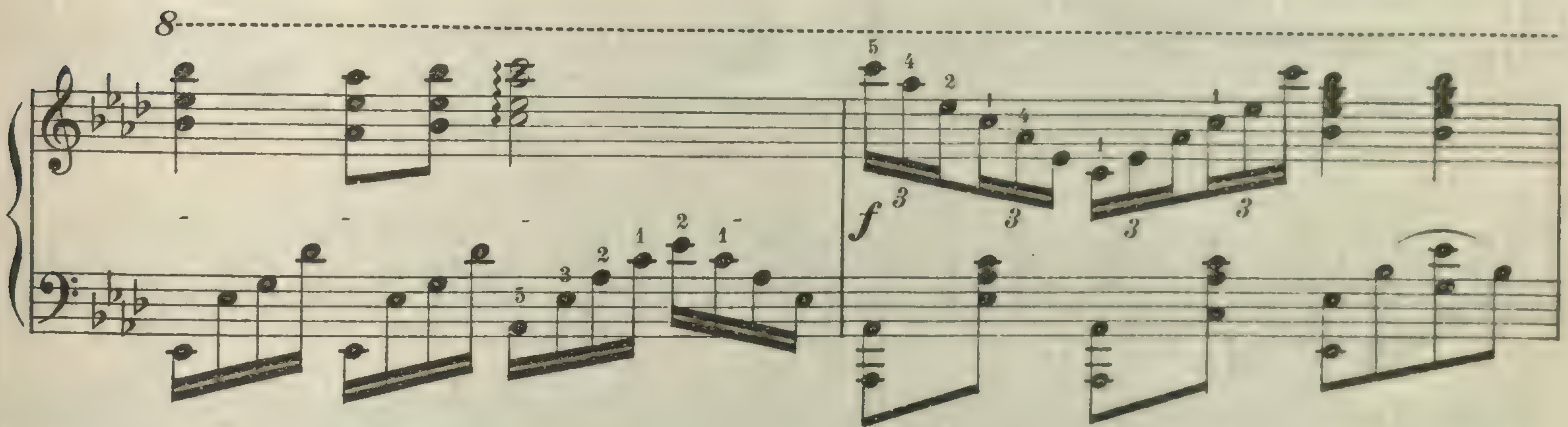
CARL ROSSI, Op.20.

Andante.

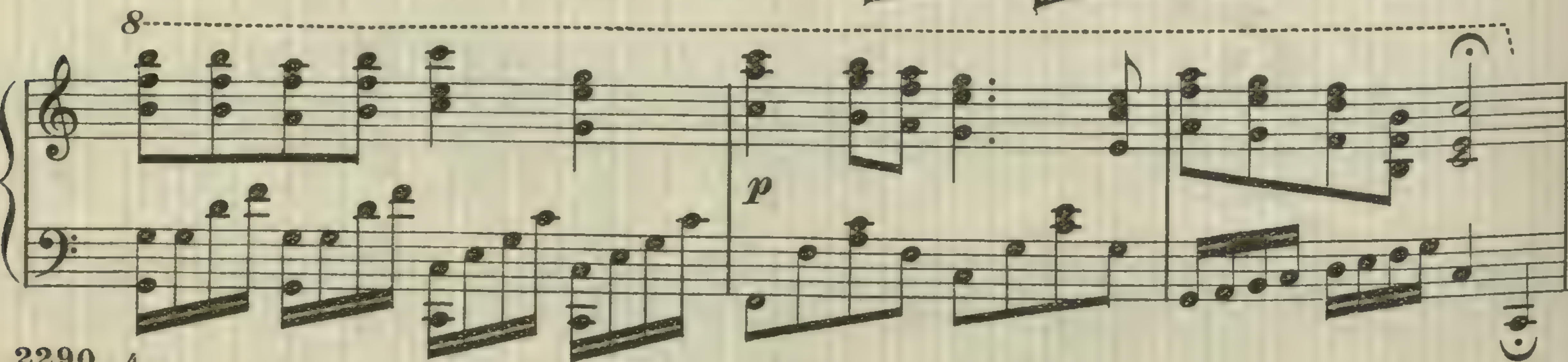
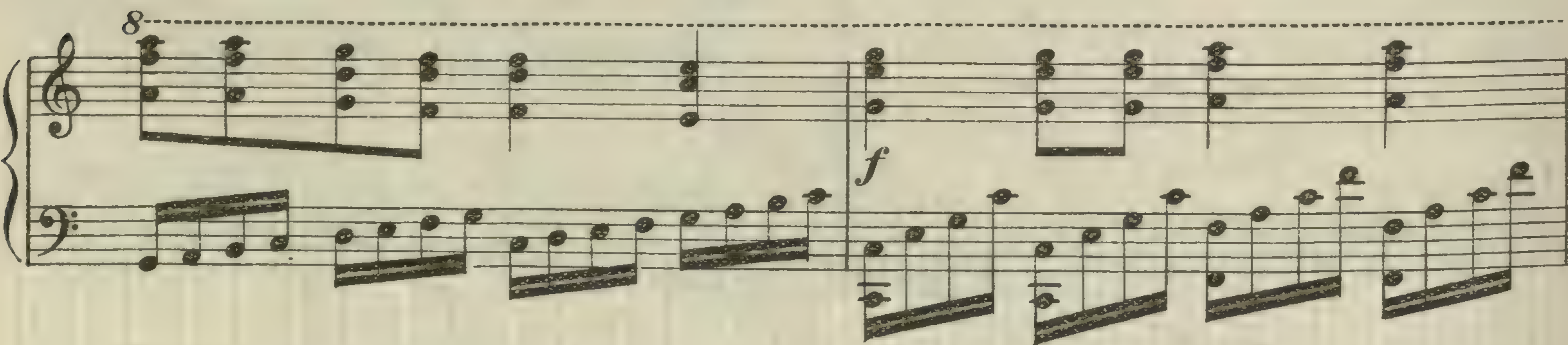
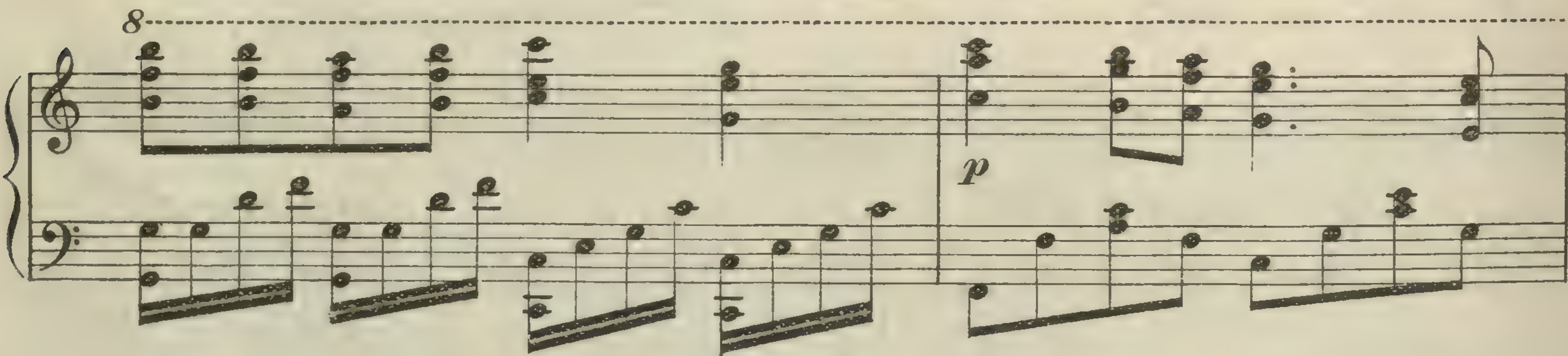
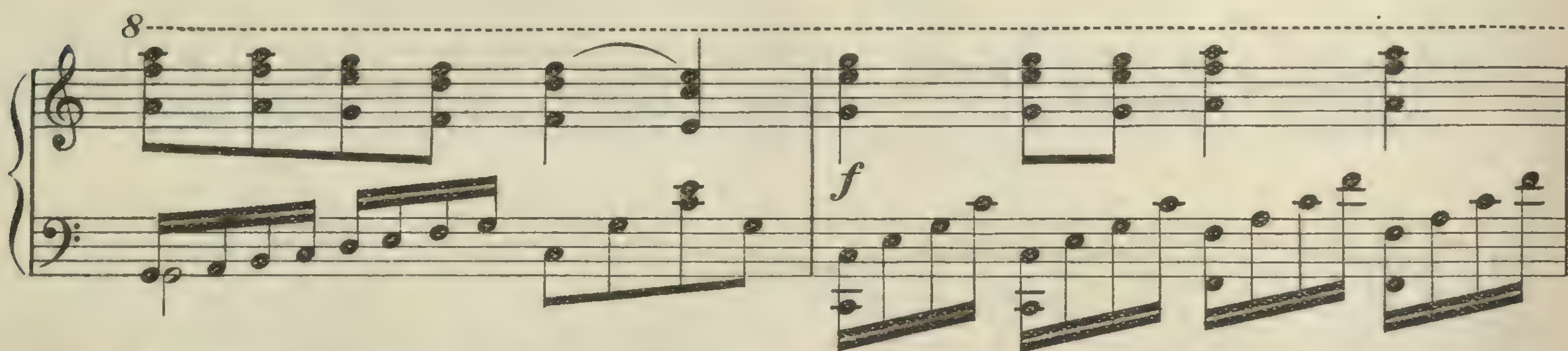
The first system of the musical score is in 4/4 time, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a series of chords and eighth notes. The bass staff provides a steady accompaniment. A second system continues the piece, marked with a fortissimo (*ff*) dynamic and labeled 'Cadenza brillante.' It features a complex melodic line in the treble staff with many slurs and fingerings (1-5), and a more active bass line. The system concludes with a final cadence.

Tema I. (J. Nichorowicz.)
Andante.

The second system, titled 'Tema I. (J. Nichorowicz.)', is also in 4/4 time and marked 'Andante.' It begins with a piano (*p*) dynamic. The treble staff features a melody of chords and eighth notes, while the bass staff has a simple accompaniment. The system ends with a piano (*pp*) dynamic. A third system continues the theme, maintaining the piano dynamic. The fourth and final system on the page is marked with a forte marcato (*f marcato*) dynamic, showing a more rhythmic and accented character in both staves.



Tema II. (H. Kurpinski.)



Marcia maestoso

This musical score is for a piece titled "Marcia maestoso". It is written for piano and features six systems of music, each consisting of a grand staff (treble and bass clefs). The piece begins with a forte (*ff*) dynamic and a tempo marking of "Marcia maestoso". The first system includes triplets in the right hand. The second system introduces a piano (*pp*) dynamic. The third system returns to forte (*ff*). The fourth system features a piano (*p*) dynamic. The fifth system includes a crescendo (*cresc.*) marking. The final system concludes with a fortissimo (*fff*) dynamic. The score is characterized by dense, rhythmic patterns in the right hand and more sparse, harmonic accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Barcarolle.

June.

P. Tschaikowsky, Op. 37. No. 6.

Andante cantabile.

The musical score is written for piano and voice. It begins with a piano introduction in the left hand, marked *p*. The vocal line enters in the first system with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *espress.* (espressivo). The tempo is marked *Andante cantabile*. The piece concludes with a final cadence in the piano part.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties, and the bass staff contains a supporting line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. An *espr.* (espressivo) marking is present in the treble staff.

Poco più mosso.

Second system of musical notation, marked *Poco più mosso.* and *p ma poco a poco cresc.* The treble staff features a melodic line with slurs and ties, and the bass staff features a supporting line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A *f* (forte) marking is present in the treble staff.

Allegro giocoso.

Third system of musical notation, marked *Allegro giocoso.* and *più f*. The treble staff features a melodic line with slurs and ties, and the bass staff features a supporting line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A *f* (forte) marking is present in the treble staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties, and the bass staff contains a supporting line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A *cresc.* (crescendo) marking is present in the treble staff.

Fifth system of musical notation, marked *stringendo.* and *ff poco riten.* The treble staff features a melodic line with slurs and ties, and the bass staff features a supporting line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A *ff* (fortissimo) marking is present in the treble staff.

Tempo I.

Andante cantabile.



First system of musical notation. The treble staff begins with a whole rest. The bass staff contains a melodic line with a triplet of eighth notes (1, 3, 5) and a quarter note (1). The tempo marking *rall.* is above the bass staff. The system concludes with a melodic phrase in the treble staff marked *espress.* and a bass staff accompaniment.



Second system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (5, 2, 1). The bass staff has a melodic line with a triplet of eighth notes (1, 1, 1). The system concludes with a melodic phrase in the treble staff marked *dim.* and a bass staff accompaniment.



Third system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (2, 1, 1). The bass staff has a melodic line with a triplet of eighth notes (4, 5, 1). The system concludes with a melodic phrase in the treble staff marked *poco più f* and a bass staff accompaniment.



Fourth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (5, 3, 2). The bass staff has a melodic line with a triplet of eighth notes (5, 4, 1). The system concludes with a melodic phrase in the treble staff marked *dim.* and a bass staff accompaniment.



Fifth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (3, 4, 5). The bass staff has a melodic line with a triplet of eighth notes (2, 5, 1). The system concludes with a melodic phrase in the treble staff marked *espr.* and a bass staff accompaniment.

This image shows a page of musical notation, likely for a piano piece, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes markings like 'dim', 'p', and 'poco cresc.'. The second system includes 'espress.' and 'p'. The third system includes 'pp'. The fourth system includes 'un poco cresc.'. The fifth system includes 'pp'. The notation is written in a style typical of 19th or 20th-century musical manuscripts, with a focus on melodic and harmonic development. The page is numbered '11' in the top right corner.

Harvester's Dance.

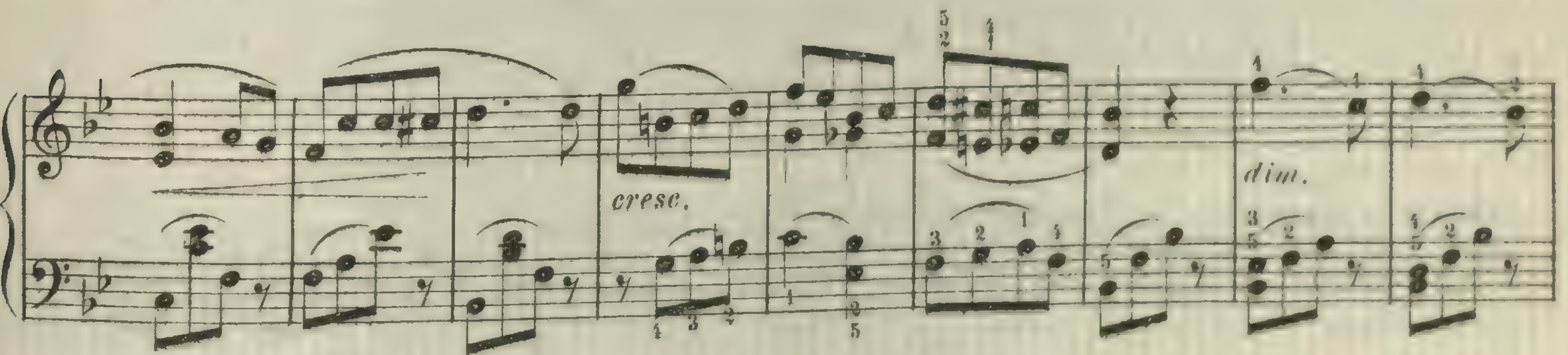
(Pastorale.)

FREDK. BOSCOVITZ.

Moderato.

Moderato.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a *mf* (mezzo-forte) dynamic. The first system includes fingerings such as 2, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 2, 1, 2, 4, 2, 3, 4. The second system starts with a *p* (piano) dynamic and includes fingerings like 4, 1, 3, 4, 2, 5, 4, 1, 2, 5, 2, 5. The third system continues with *p* and includes fingerings such as 2, 3, 4, 5, 4, 3, 2, 1, 3, 2, 3, 5, 4, 2, 3, 1. The fourth system features a *fp* (fortissimo piano) dynamic followed by a *p* dynamic, with fingerings like 2, 5, 3, 2, 3, 1, 5, 3, 4, 3, 2, 1, 2, 5, 2, 5. The fifth system starts with a *pp* (pianissimo) dynamic and includes fingerings such as 1, 2, 3, 5, 3, 4, 2, 3, 1, 3, 1, 5, 3, 4, 3, 2, 1, 3, 2. The sixth system concludes the piece with fingerings like 2, 5, 1, 3, 2, 5, 3, 2, 1, 4, 3, 5, 4, 1, 2, 5, 2, 5. The notation includes various musical symbols such as notes, rests, slurs, and accents.



AIR DE BALLET.

Tanzweise.

Allegro moderato.

CHAS. C. DRAA.

f *mf*

1. 2.

mf *cresc.* *accel.*

Trio. *con espressione.* *rubato.*

Fine. *mp* *rit.*

1. 2.

con fuoco.

1. 2.

rit.

pp
veloce leggerissimo.

ritenuto.

dim.

piu rit.

a tempo Trio.

con espressione.

rit.

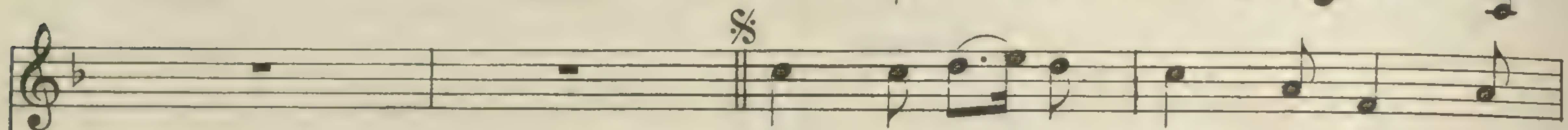
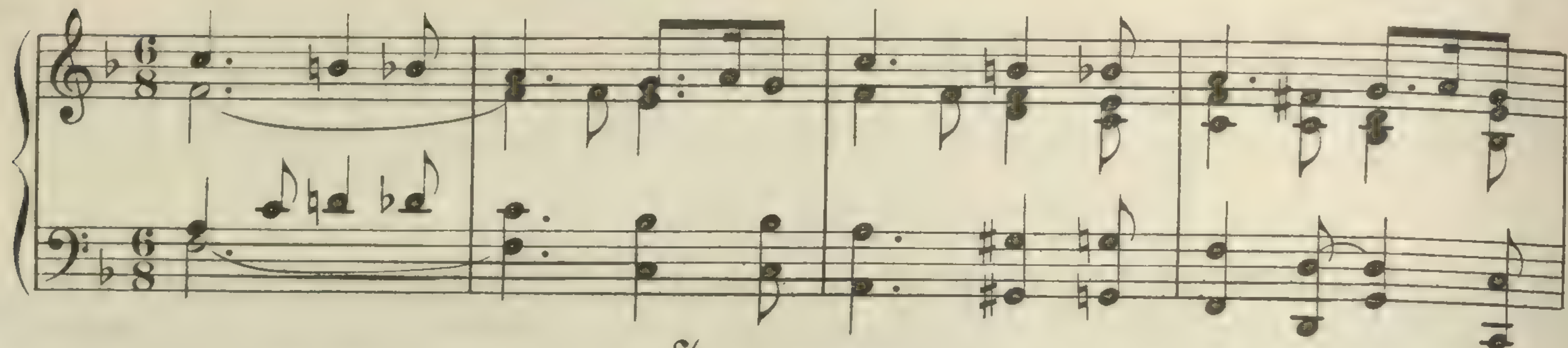
p

D.C.

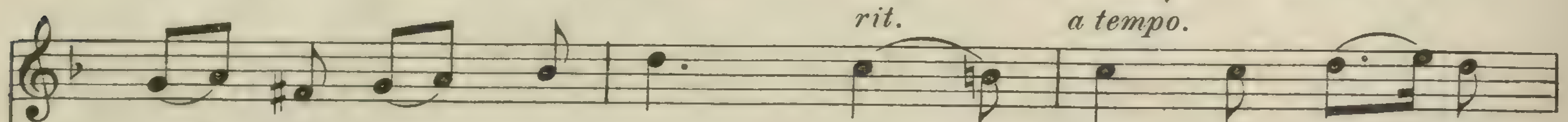
"HUSH MY BABY."

Lullaby.

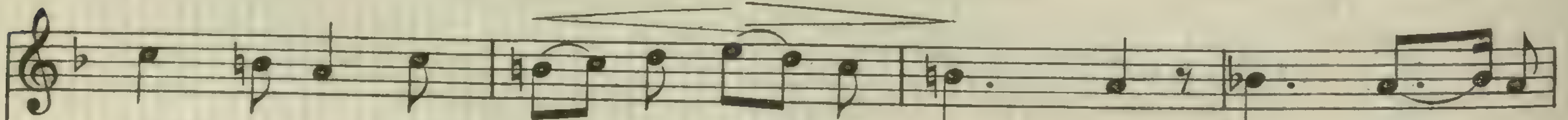
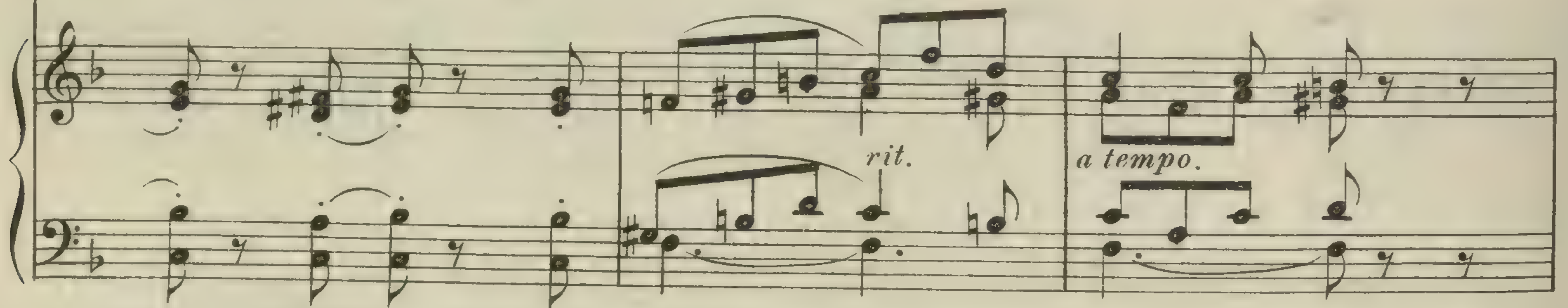
HORACE HILLS, Jr.



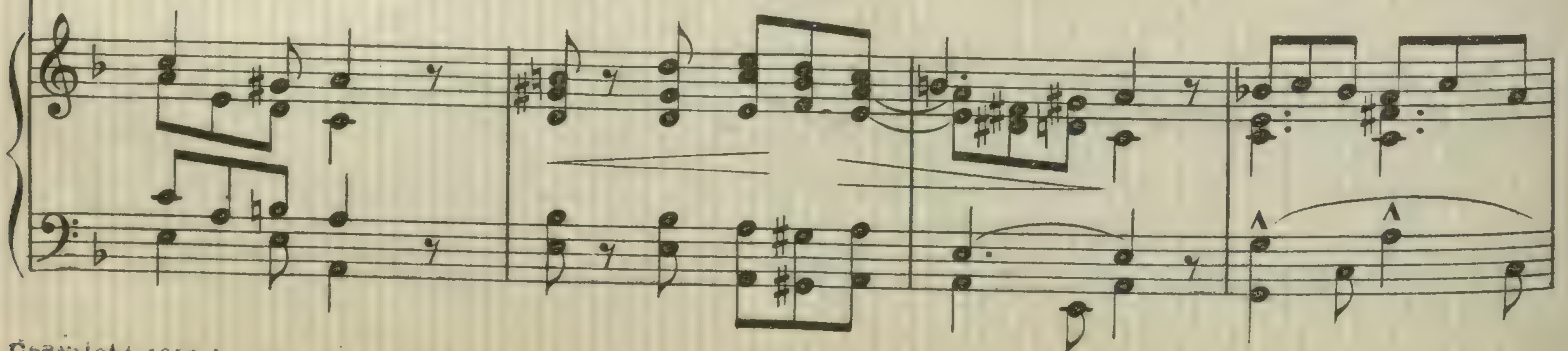
1. Hush my ba - by, hush my dear, 'Tis
 2. Flowerets nod with sleep - y eye, And
 3. Birds in leaf - y cra - dles swing, Their



time for rest and sleep - ing. One by one the
 wave on branch - es slen - der. Night winds croon their
 dream - less slum - ber tak - ing. Shel - tered by the



stars ap - pear, Their night - ly watch - es keep - ing. Rest ba - by
 lul - la - by, In ac - cents low and tend - er. Rest ba - by
 moth - er's wing, They sleep till morn's a wak - ing. Rest ba - by



rest.
rest.
rest.

Rest ba - by rest.
Rest ba - by rest.
Rest ba - by rest.

Eyes that nev - er close their watch will
Fair - est flower of all mine arms en -
Thou my bird art cra - dled on my

keep.
fold.
breast.

Love that nev - er tires will guard thy
Round my heart 'tis twined with love un -
Hap - py dreams be thine and peace - ful

sleep.
told.
rest.

Sleep ba - by sleep.
Sleep ba - by sleep.
Sleep ba - by sleep.

Ba - by sleep.
Ba - by sleep.
Ba - by sleep.

Last time.

rit.

D. S.

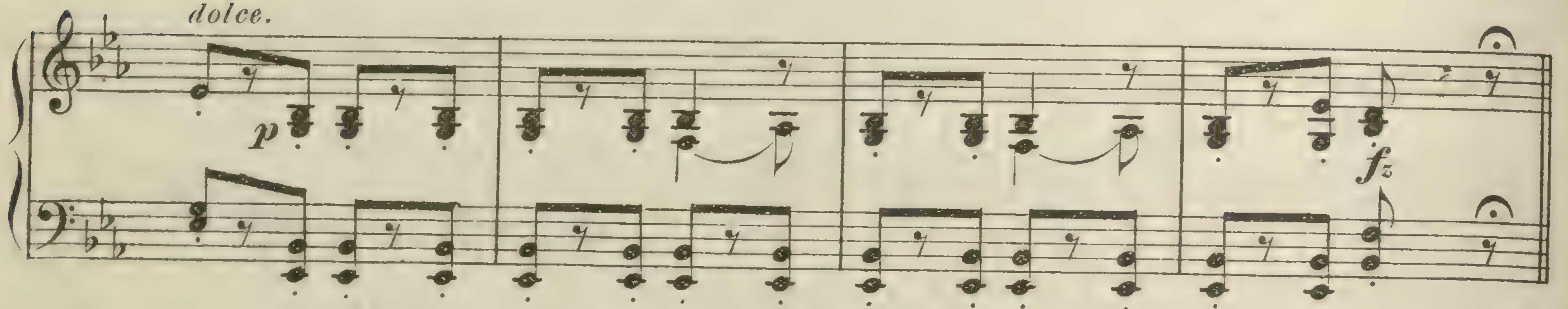
The Raftsman's Song.

Words and Music
by CARLOS TROYER.

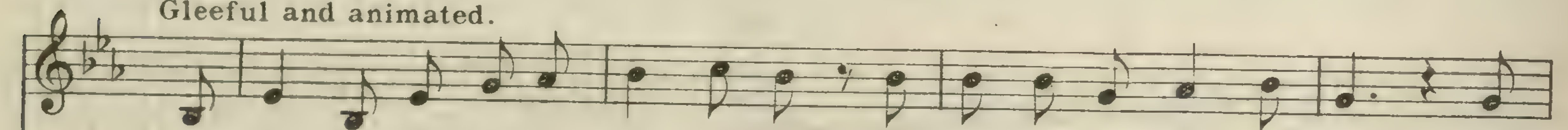
Allegretto con brio.



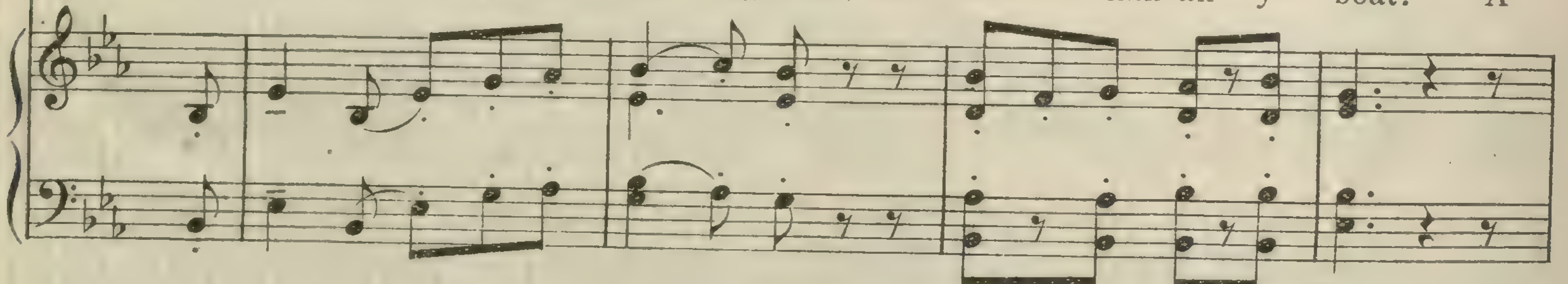
dolce.



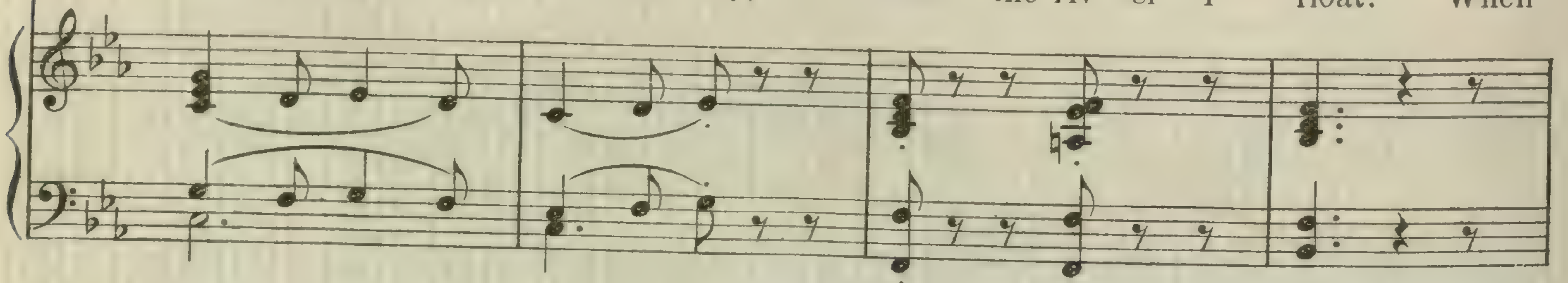
Gleeful and animated.



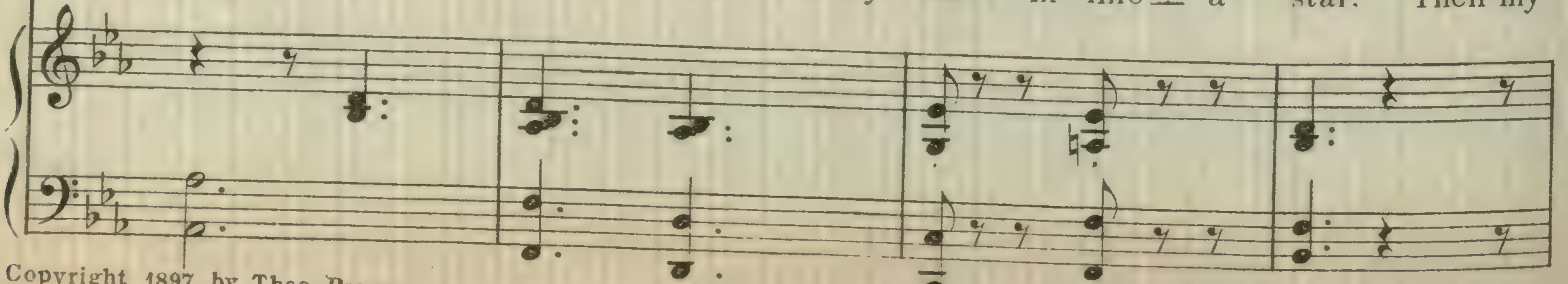
1. A raft, a raft is my sail - ing craft, Far bet - ter than an - y boat. A -
2. A raft, a raft is my sail - ing craft, Far bet - ter than an - y boat. A -



way, a - way, day af - ter day, a - down the riv - er I float. My
way, a - way, day af - ter day, a - down the riv - er I float. When



logs are rough, tho' good e - nough for a Rafts - man har - dy like me; For an
falls the night, there shines a light from my cab - in like - a star: Then my



oar my pole, as I seek my goal, where the riv - er meets the sea. Be -
 toil is o'er, and I turn once more, to my home of logs a - far. My

dim.

f

low the hill, there lies the mill, My logs will lose — their shape; Be -
 chil-dren fair and wife are there, I'm hail'd with wel - come warm; Then

p

lento e rit.

come a ship, then make a trip, a - round some storm-y cape.
 care takes wing, I laugh and sing, tho' out - side blows the storm.

rit.

a tempo.

As to and fro that ship may go, 'neath
 A - round the hearth with joy and mirth, my

calm or storm-y sky, How e're it fare, 'twill nev - er bear, a
 wife and chil - dren throng, And blithe and free, they sing with me, the

hap - pi - er man than I. As to and fro that
rol - lick - ing Rafts - man's song. A - round the hearth with

ship may go, 'neath calm or storm - y sky. How
joy and mirth, my wife and chil - dren throng, And

e'er it fare, 'twill nev - er bear, a hap - pi - er man than I. How
blithe and free, they sing with me, the rol - lick - ing Rafts - man's song. And

e'er it fare, 'twill nev - er bear, a hap - pi - er man than I.
blithe and free, they sing with me, the rol - lick - ing Rafts - man's song.

Refrain. (May be sung in unison.)

Oh! - - - - - *risoluto.*
A raft, a raft is my

sail - ing craft, far bet - ter than an - y boat, A - way, a - way, day

af - ter day, a down the riv - er I float. A - way, a - way, day

af - ter day, a - down the riv - er ——— I float. Down — the

riv - er I float; day af - ter day. Down — the riv - er I float,

Day — af - ter day. - - - - -

Spinning Wheel - Etude - Polka.

(Mon petit rouet.)

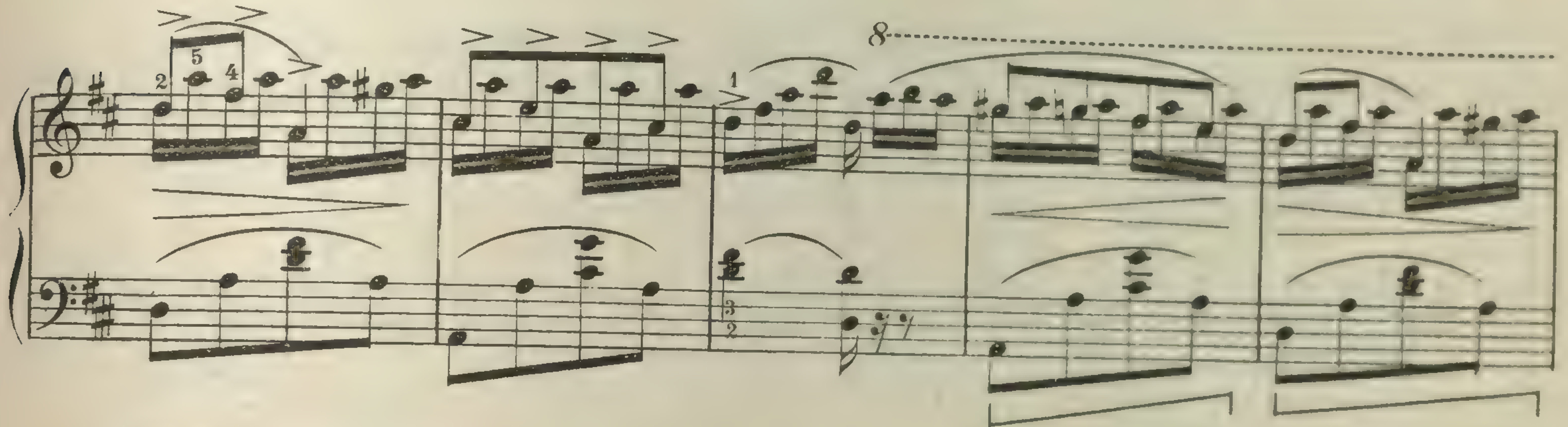
ANTON SCMOLL.

Allegro. (M.M. ♩ = 92 to 100)

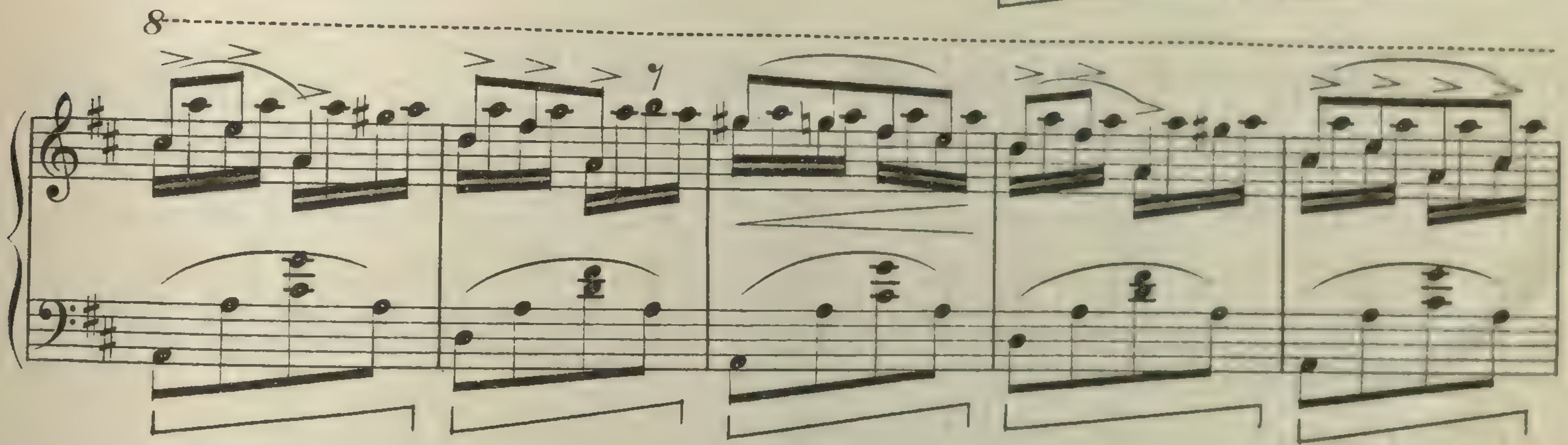
The musical score is written for piano and consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a ritardando (*rit.*) marking. The second system is marked mezzo-forte (*mf*). The third system includes a forte (*f*) and a piano (*p*) dynamic. The fourth system is marked mezzo-forte (*mf*) and includes a crescendo (*cresc.*). The fifth system is marked forte (*f*). The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.



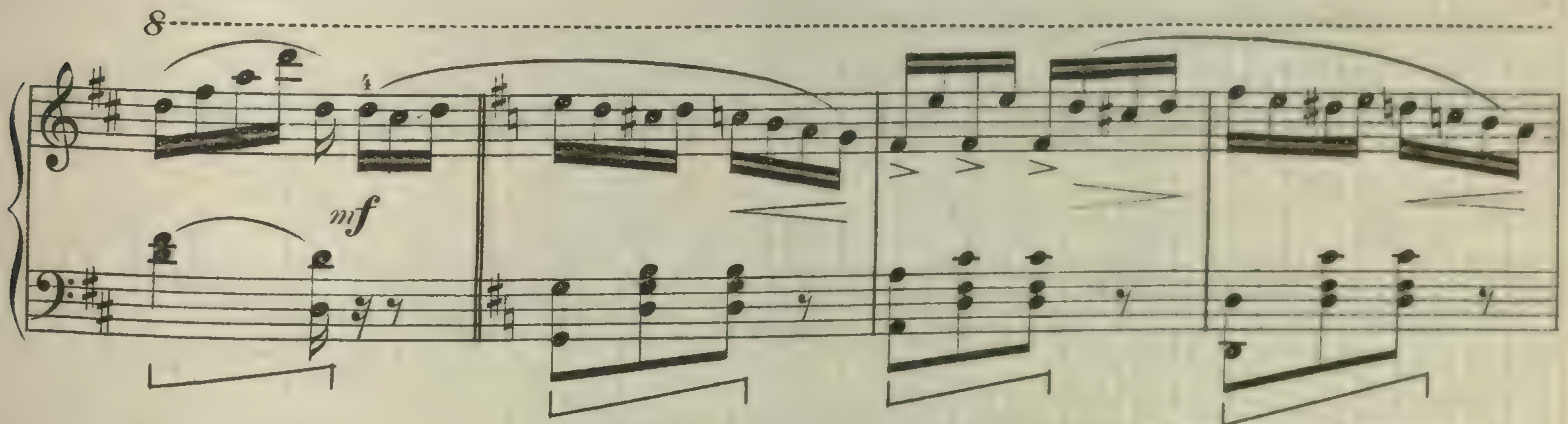
First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with fingerings (3, 5, 3, 5, 3, 2) and accents. The bass staff contains a series of eighth notes with fingerings (5, 3, 1, 4, 2, 1) and accents.



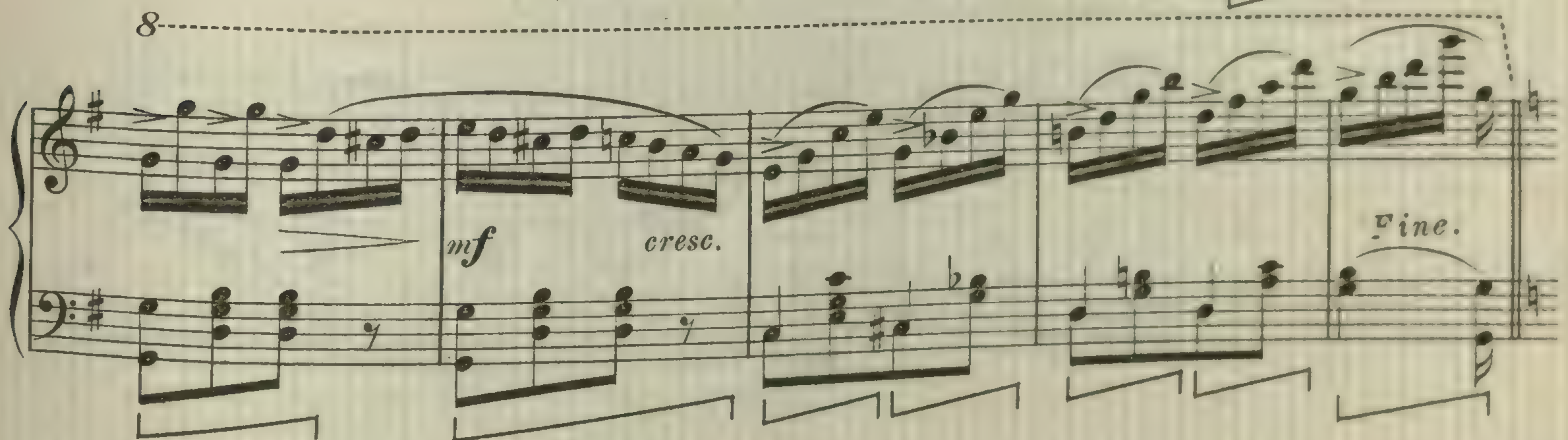
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with fingerings (2, 5, 4, 1) and accents. The bass staff contains a series of eighth notes with fingerings (5, 2, 1, 4, 2, 1) and accents.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with fingerings (2, 5, 4, 1) and accents. The bass staff contains a series of eighth notes with fingerings (5, 2, 1, 4, 2, 1) and accents.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with fingerings (2, 5, 4, 1) and accents. The bass staff contains a series of eighth notes with fingerings (5, 2, 1, 4, 2, 1) and accents. The dynamic marking *mf* is present.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with fingerings (2, 5, 4, 1) and accents. The bass staff contains a series of eighth notes with fingerings (5, 2, 1, 4, 2, 1) and accents. The dynamic marking *mf* and *cresc.* are present. The system concludes with the word *Fine.*

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *p*. The piece concludes with a *D.S. al Fine* instruction.

BRAINS AND MUSIC.

BY HENRY HOLLEN.

WELL has it been said that "every fact is the child of thought." Every good creation, every advance in science, all development in art, is the ultimate result and consequence of thought. In no field is this more true than in music. Here exercise of the mental faculties is all-important, whether it be in composition or in execution. Without thought, the composer's creation will be shallow and void of inspiration; it will be but a pantomime, a shadow of the real, and unworthy the name of music. In such a work you may search in vain for a happy idea or a soul-inspiring passage; it will be a mere "conglomeration of notes," or, if it contain a musical sentiment at all, it will be found to be incomplete and invariably loosely constructed.

The discovery of the laws of gravitation was the result of premeditation; Beethoven's "Moonlight Sonata" was not created by a mere throwing together of a series of notes. It required thought to master the knowledge contained in the theory of atoms; likewise, the construction of "The Creation" demanded the exercise of Haydn's deepest brain energy.

Thought is likewise a requisite of the true artist. Without it there can be no interpretation; without it technic is worthless, producing but a mere rumbling of tones. Thoughtful players are few and far between, but those who think that music exists solely in the finger-tips can be found on every hand. Such pianists are legion. To them the higher aims and beauties of music are lost.

Here, for instance, is Prof. Pinafore Wild, the musical lion of the village, without whose delightful presence concerts and entertainments would be impossible. He is in constant demand for recitals. How perfectly swan-like he moves up to the piano, gives the seat a twirl, and then, looking up at the ceiling long enough to absorb inspiration of a sufficient amount to last the length of the composition with which he expects to astonish his hearers, he begins with the endeavor to employ his hands so dextrously as not to incur a collision. Professor Pinafore Wild is the piano juggler of the village, and the imitation of thunder, lightning, and falling hail he can "do" to perfection. This, with other wonderful feats, earns for the Professor a goodly share of pupils, who are installed under his charge with the pre-admonition that he teach "my Freddie" or "my Gwendoline" such things on the piano.

Then there is the boarding-school Miss. She occupies a conspicuous position in the tail-end of the music profession. She is known throughout the village as a rapid player. She can "run over" more notes in a given half-hour than any one else in the vicinity. *Andante* and *affettuoso* mean nothing to her. She deems her judgment the best guide in these matters, and without reserve she substitutes *allegro assai* or *animato*. Difficulties she grapples with and conquers. Even "Christmas Bells March" falls beaten under her surpassing technic.

The village boasts of another musical character, Herr Otto Schlegelmilch. He, too, has his good points. He is the champion of loudness in pianoforte playing, and challenges all comers to make more noise on any given piano than he. Naturally, he has a taste for piano adaptations of Wagnerian operas and other heavy music.

These are types of people whose musicianship exists in the muscles of their arms and hands, to whom the intellectual side of music never appeals. Little do they know of genuine music. To them inspiration is a word undreamed of. The divine side of music never appears to them, and comparatively simple musical ideas are as difficult for them to grasp as a problem in trigonometry is to a young child. Their minds have been totally neglected as regards music. They have labored all their lives with the idea that musical intelligence is not a requisite of a pianist or teacher.

To interpret a piece of music—a phrase that implies much—is to bring out the composer's meaning as contained in that piece. There can be no intelligent rendition without expression and feeling; the mere playing of notes, the mere observance of rests and pedal-marks, does not constitute interpretation. Something more is implied,—the employment of the higher faculties; and,

as a performer uses these, to just such an extent is he an artist in the strict sense of the word.

How bald and meaningless would the creations of the masters be were technic, and technic alone, employed. We need not imagine such things. They occur constantly, in public concerts and in private recitals. Think of Chopin's nocturnes as being played in this manner. How utterly shallow they would appear! Ignore the all-important *espressivo* or *poco ritardando*, and overlook the fact that this passage should be played *appassionato*, and that *smorzando*, and what would we have? Chopin would be Chopin no longer, and his nocturnes would cease to be examples of the beautiful and inspiring.

Mark Twain says that "it is easy to find fault if one has a disposition. There was once a man who, not being able to find any other fault with his coal, complained that there were too many prehistoric toads in it." It is undoubtedly true that many musical critics, or, rather, people who call themselves critics, are of this class. It is a fact that there is "much ado about nothing" on some subjects, but it has probably occurred to many that technic is taught by many teachers to the exclusion of musical thought and feeling. We find many music students with a surplus of technic, but sadly lacking in the higher qualities. Such little pieces as Schumann's "The Happy Farmer" and "Träumerei," Batiste's "Offer-tory," or Lysberg's "Idylle," will, when well studied, be stepping-stones to the higher spheres of musical attainment. The hymn from "Iphigenie in Aulis," by Gluck, is a specimen of beautiful choral harmony, and the hearing or playing of compositions of like character will tend to inculcate musical feeling. Without doubt, the hearing of good music is a sure way to accomplish this end, and a single attendance at a symphony concert or an operatic performance will work wonders in this direction.

The analytic study of compositions is now employed by many teachers in connection with good text-books and other literature. Ridley Prentice's "The Musician," the subject-matter of which is arranged in progressive order, is a work to be recommended. It will teach students that mere technic does not monopolize the whole study of music.

ODDITIES OF GREAT MUSICIANS.

BACH's favorite pastime was gardening.

Liszt enjoyed himself best when at the piano and would play for hours, lost in improvisation and musical reverie.

Berlioz, one of the greatest composers, could play no instrument save the guitar, and that very badly.

When traveling, Handel used to order dinner for three, or, if hungry, for five, and then eat the whole himself.

Patti has a weakness for Mexican spaniels, and wherever she goes carries two or more with her, usually wrapped in silk shawls.

Mozart's favorite amusement was billiard playing.

Beethoven was fond of bathing. He had also the pleasant habit of howling and groaning most dismally while composing.

Paderewski never plays at concerts without dipping his hands in boiling water just before going on the stage.

Paganini, the world's greatest violinist, was also a wonderful guitar virtuoso. He wrote concertos and fantasies for the latter instrument.

Wagner was very fond of exaggerated luxury, and spent a fortune on gorgeous Japanese dressing and night-gowns. Played the piano badly.

Slivinski is very fond of playing golf and riding.

Rosenthal enjoys a good dinner.

Hekking, the great violoncellist, seldom waxes so enthusiastic over a musical performance as over the finish of an exciting bicycle race.

Paderewski spends whole nights playing billiards.

Schumann and Tschaiakowsky studied law before they devoted themselves to music.

Joachim is very fond of sweets.

Barth has become infected with the contemporary craze for bicycling.

Franz Kullak is a great mountaineer. He has climbed

every high point in the Alps, and has traveled as far as Egypt and Persia.

Glazounow, when not composing, is busy throwing bombs. He is a rabid anarchist.

Clementi was very shrewd, and ultimately gave up music in order to become a piano manufacturer on a large scale.—*The Presto*.

New Publications.

NEW EXERCISES IN THE CONSTRUCTION OF MELODIES. By HENRY SCHWING. THEO. PRESSER, Philadelphia. Price, 75 cents.

This work, originally written in German, and translated into English by its author, presents a unique appearance, from the fact that the German and English versions are printed side by side.

As a text-book it is very valuable. The necessary rules for the construction of a melody are set forth in a concise, interesting, and comprehensive manner, while the musical exercises, illustrations, and examples from the great composers are numerous and must prove of great assistance to all students.

For the student who has finished a course in harmony and is about to take up composition, this book will make an excellent preliminary study. It can also be used in connection with any other work on musical forms the pupil may study, and greatly benefit him.

It is a book intended principally for that student who does not expect to enter very deeply into the study of composition, yet, notwithstanding this, the information it conveys is so important, and it is all stated in such a practical way, that even a student of large forms may read it with profit.

APHORISMS OF ART-PHILOSOPHY.

—Much doing is not so important as well-doing.

—Sheep are sometimes taken over a bad road to a good pasture.

—If we would succeed we must be "fearfully in earnest."

—To the artist who wants bread, they give a stone—his monument.

—Even the gods themselves must fight against stupidity.—*Schiller*.

—Do n't let difficulties discourage you; you can raise a kite only against the wind.

The noblest and the rarest form of worship of a great master is—to understand him.

—Nowadays an artist comes to the front sooner without art and with favor, than with art and without favor.

—What is easy ought to be entered upon as though it were difficult, and what is difficult as though it were easy.

—The student should be neither the slave nor the copyist of his teacher, but a free, and therewith an individual, man.—*Marx*.

—The three great and inseparable requisites of the art of playing are correct fingering, good style, and graceful execution.—*P. E. Bach*.

—No man prospers in this world by luck, unless it be the luck of getting up early, working hard, and maintaining honor and integrity.—*Beecher*.

—In order to please everybody at once it is necessary to compromise, and in questions of art he who compromises is sure to disappear in a short time.—*Richard Wagner*.

—"You are right in supposing I work hard," said Frederick the Great to a friend; "I do so in order to live; for nothing has more resemblance to death than idleness."

—No one ever did a good thing without thought, without respect. I believe in laying out just so much earnestness. What if Michelangelo had done his work in the Sistine Chapel easily?

—It is no man's business whether he has genius or not. Work he must, whatever he is, but quietly and steadily; and the natural results of such work will be always the things God meant him to do, and will be his best.—*Ruskin*.

NEGLECTED PIANOFORTE COMPOSITIONS.

BY E. R. KROEGER.

FASHION exercises an extraordinary control in music as well as in literature, in architecture, in dress, etc. A few great pianists select a certain number of compositions for their programmes, and immediately the entire world of pianists follows suit. The result is that many most excellent compositions are altogether neglected, and even many talented composers are left severely alone.* On the other hand, certain pieces are played to death. One can almost figure to a certainty the compositions which are in the repertoire of every artist. Does not the following list come rather near the mark?

Bach: *Fantasia Chromatique* and *Fugue*; *Organ Fantasia* and *Fugue* in G minor, arranged by Liszt; *Organ Prelude* and *Fugue* in A minor, arranged by Liszt. Haydn: *Variations* in F minor. Mozart: *Rondo* in A minor. Beethoven: *Sonata* in C, Op. 2, No. 3; *Sonata Pathétique*, *Sonata* in C-sharp minor ("Moonlight"); *Sonata* in E flat, Op. 31, No. 2; *Sonata* in D minor, Op. 31, No. 3; *Sonata* in C, Op. 53; *Sonata Appassionata*; *Sonata* in E minor, Op. 90; *Sonata* in C minor, Op. 111. Schubert: *Impromptu* in B flat; songs transcribed by Liszt (especially "The Erl-King"). Mendelssohn: *Prelude* and *Fugue* in E minor; *Variations Sérieuses*; *Rondo Capriccioso*; *Presto* in E minor, Op. 7, No. 7; sundry *Songs without Words*. Schumann: *Les Papillons*, Op. 2; *Die Davidsbündler*, Op. 6; *Carnival*, Op. 9; *Fantasiestücke*, Op. 12; *Kreisleriana*, Op. 16; *Fantasia*, Op. 17; *Sonata* in G minor, Op. 22; *Novelettes* in F and E; *Romance* in F sharp; *Vogel als Prophet*; *Nachtstück* in F; *Faschingschwank* aus Wien. Chopin: *Sonata* in B-flat minor; *Scherzos* in B-flat minor and C-sharp minor; *Ballades* in G minor and A flat; *Impromptus* in F-sharp and C-sharp minor; *Polonaises* in E flat, A, and A flat; *Nocturnes* in E flat, F sharp, G minor, G, C minor, D flat, E; *Valses*, Op. 34, Op. 42, Op. 64; *Berceuse*, certain *preludes*, *études*, and *mazurkas* (astonishingly few of the last mentioned); *Fantasia*. Liszt: *Rhapsodies*, Nos. 2, 6, 12, 14; *Polonaise* in E; *Gondoliera* and *Tarantella*; "Venezia e Napoli"; *Waldesrauschen*; *Liebestraum*, No. 3; *La Campanella*; *Au bord d'une Source*, *Don Juan*; *Rigoletto*; *Faust*; *Lucia* transcriptions; two or three *Consolations*, and possibly "Ricordanza" or "Harmonies du Soir" from the great *Études*. A few pieces (in almost all instances the same) by Henselt, Rubinstein, Raff, Grieg, Moszkowski, Brahms, Tschai-kowsky, Saint-Saëns, Wagner (transcriptions), and, of course, the pianist himself, complete the list.

Why are the preludes and fugues of Bach ("Well-tempered Clavichord") never seen on recital programmes? The reply is obvious: they afford no display of the pianist's executive powers. Let the truth be told in these words: The majority of pianists select their compositions more with a view toward displaying their virtuosity than toward humbly and reverently endeavoring to interpret the great master's works. The artist who only plays the Liszt transcriptions of the Bach organ preludes and fugues because they reveal his command over the instrument, and who does not play the preludes and fugues from "The Well-tempered Clavichord" because they do n't, proves that with him it is "big I and little Bach."

As for Haydn and Mozart, one is contemptuously told by these virtuosi, when asked the reason of the omission of these names from programmes, that "they are only fit for children to study." There are some persons who claim that Mozart is one of the most difficult composers to interpret properly. And yet how many of his works are met with on recital programmes? Did you ever hear one of the prominent virtuosi play a Mozart sonata at a recital?

Now, on the other hand, a Beethoven sonata is rarely absent from a recital programme. But do not the nine sonatas above mentioned include those usually played? To be sure, Bülow has played them all in chronological order, and occasionally Opus 7 in E flat, Opus 26 in A flat, Opus 29 in D, and Opus 101 in A are played. The Opus 106 is sometimes played as a sort of *tour de force*. But these are exceptional instances. There are a num-

* We read in biographies and dictionaries that Weber's sonatas rank among the great pianoforte works. Once in a long while the sonatas in A flat or D minor are played, but the fact really is that Weber figures but little on recital programmes. Even the "Invitation to the Dance" is now almost entirely played by orchestras. Hummel's works have also disappeared from view. He, at one time the rival of Beethoven, only exists historically as a composer of solo pianoforte pieces.

ber of delightful smaller works by Beethoven which—with the possible exception of the *Andante* in F—are seldom heard.

Who plays a Schubert sonata? The writer can not recollect seeing a Schubert sonata on a virtuoso's programme in the United States. If a Schubert piece (outside of the Liszt transcriptions of the songs) is played, it is, in nine cases out of ten, the *Impromptu* in B flat (the theme and variations). Are there no other beautiful *impromptus* by this master? And where are the "Momens Musicaux" and the "Clavierstücke?"

Mendelssohn wrote six preludes and fugues in his Opus 35. The E minor only is played. The *Variations Sérieuses* are in the repertoire of every artist; the variations in B flat are never met with. It is a very rare circumstance that one of Mendelssohn's *Capriccios* (except that with orchestral accompaniment) is played. Bülow frequently placed them upon his programmes, but they are hardly up to the requirements of modern virtuosity.

While many works of Schumann are stock pieces with pianists, some of the most beautiful are avoided,—for instance, the *Abegg* variations, the *études* after the Paganini *Caprices* (except, probably, the one in E), the *Toccata*, the F-sharp minor sonata, the F-minor sonata, Op. 14, the majority of the *Novelettes*, three of the *Nachtstücke*, two of the *Romances*, nearly all of his pieces from Op. 72 on.

The name of Chopin is rarely absent from a recital programme, and most frequently several of his works are played in a group. Consequently, one would suppose that every piece of Chopin's would appear frequently. Strange to say, some are altogether omitted. In the list above mentioned, those works most often heard were given, but the *Sonata* in B minor, Op. 65, the *Scherzo* in B minor, Op. 22, the A-flat and G-flat *Impromptus*, the C minor and *Fantasia Polonaise*, the *Barcarolle*, the *Rondo*, Op. 16, are occasionally rendered. Among the smaller pieces (Chopin's strong point), the omissions occur oftenest. The B-flat minor, F major, F-sharp minor, E-flat (Op. 55, No. 2) *Nocturnes*; the F-sharp, B-flat, B-major, and E-flat preludes from Op. 28, and the lovely C-sharp minor *Prelude* Op. 45, and the very characteristic *mazurkas* are passed over. The finest ballade, the fourth in F minor, is rarely played in public.

Of Liszt, why are so few of his remarkable original works played? There are some great numbers in his *Harmonies Poétiques et Religieuses*, and in his *Années de Pèlerinage*. His ballades are remarkable, and his *Études* *Execution Transcendante* are among the greatest works in pianoforte literature. Even among the *Rhapsodies Hongroises*, some of the best (as No. 1, for instance) are rarely played.

Rubinstein wrote two or three hundred pianoforte pieces. About ten are played. Raff wrote about the same number. Who plays any outside of *La Fileuse*, *La Polka de la Reine*, *Cachucha* *Caprice*, *Abends*, *Étude* in A, *Après le Coucher de la Soleil*, *Valse Impromptu*, *Fantasia Polonaise*, *A Fairy Tale*, *Rigaudon*?

Are not the majority of Henselt's *études*, *romances*, *impromptus*, *valses*, etc., unknown to concert-goers? Even with the popularity which Moszkowski and Grieg enjoy to-day, is it not true that on looking over the catalogues of their published works, one hardly ever hears the greater number played by the leading pianists? Stephen Heller has written a large quantity of exquisite compositions outside of his justly popular *études*. Who ever plays them?

If all this is the case with the pianoforte composers *par excellence*, how about those who occupy a secondary rank? In this country we frequently see works by American composers on programmes; but let us get at the heart of the matter: Are they placed there on account of their intrinsic merit, or because they are written by Americans? Sometimes the vanity of the pianist is to be seen here, and he places these pieces on his programmes largely because they are dedicated to him. Now, there are American composers who have written compositions worthy of the best modern European writers. Pianists choosing their works for performance should select them not because they are written by Americans, but because they are good music.

To sum up, there should be a decided broadening in

the matter of selecting compositions for performance, on the part of the pianoforte virtuosi. Some of the neglected works of the great masters should be brought out. They should, also, carefully examine the works of modern European and American composers, and select them entirely upon their merits. If a few programmes of this sort are presented by the leading pianoforte players, it may be safe to state that many interested in pianoforte playing will be eager to attend their recitals, instead of saying, upon looking at the programmes: "Well! here are the same old stand-bys again!"

AT THE MUSICALE.

BY ZOE ANDERSON NORRIS.

SCENE—A crowded drawing-room. Raised platform at one end. On the right, Clara Hinton and Kate Wallace—two late arrivals—munch chocolates and talk in whispers.

Clara.—I'm glad we missed the first number. It is always so poor. They generally have a fight about which shall come first, you know, because they put the best last. In these home affairs the hostess has to open the ball herself with some little jig or other to keep the peace.

Kate.—The piano is out of tune, of course. Some people never have their pianos tuned unless one of the legs is broken.

Clara.—Some blacksmith must have tuned it. Piano tuners, as a rule, are not educated up to the art. They are "called," like preachers.

Kate.—Look at this programme. The same old chestnuts! Why don't they bring on a new performer once in a while, just for a change?

Clara.—Goodness only knows!

Kate (meditatively).—An amateur concert is lots of fun. It is nearly as good as amateur theatricals. I like to see them forget everything they know, come to a dead standstill, and turn red in the face.

Clara.—Be quiet and you will have a glorious opportunity right now. Mrs. McCay is about to play the *Scherzo* from Op. 31, No. 3. She stops short as she comes in on the home stretch every time. I never knew her to fail. (An anxious pause.)

Clara.—There! Did n't I tell you so? Oh, goodness! She makes me nervous enough to fly. Why don't she go on? Oh, my! I can't stand it!

Kate.—Here, take my smelling salts, and do n't worry so. She'll stumble through it somehow. They always do. Listen! She's getting there in great shape now. (Another pause.) Heavens! If she has n't finished the thing in an entirely different key! Poor Beethoven! I know he turned over in his grave then.

Clara (faintly, from behind her handkerchief).—Is it over?

Kate.—All over and nobody hurt.

Clara (reviving).—And now, what next? A song by Mrs. Darlington—she who studied for two years abroad.

Kate.—It was said—by a person in a position to know—that she shut up her town house and spent those two years in the country; but you can't tell. People say so many things.

Clara.—It would n't surprise me—the way she sings. But do n't musicians say the meanest things about one another? Aren't they the most jealous, quarrelsome, vindictive people in the world?

Kate.—Oh, I don't know! They are no worse than painters or sculptors or writers. There are so many of them. You hear more of it—that's all. (Silence for two minutes.)

Clara.—Well, I'm thankful that's over. Her voice would wake the dead.

Kate.—You are congratulating yourself too soon. She is coming back. Now, listen, while she sings "Ben Bolt." A box of candy to a pair of gloves she sings it "Oh, don't chew remember—"

Clara.—You do n't catch me. I've heard her sing it.

Kate (consulting her programme).—Mrs. Earle comes next with "Oh, promise me!"

Clara.—Her voice reminds me of one of those little music-boxes you hold up against the window and turn.

She is like the homeopaths—if she does no good, she does very little harm.

Kate.—I wonder why they keep on asking her to sing. I suppose she will sing until her voice is entirely gone, and then we shall have to sit and look at her open and shut her mouth.

Clara.—She's through. I've the greatest notion to call her back—she made so little noise.

Kate.—Do n't. The programme is a mile long anyway. If we stay until it is out now, we'll miss the opening at the Palais Royal.

Clara.—Well, then, I won't.

Kate.—Who's this bearing down upon the piano, like a ship in full sail? Oh, Nellie Langham. I would n't mind hearing that girl play her *one* stock piece if I did n't have to look at her. One shoulder is always higher than the other, and she invariably drops her thumb under the keyboard.

Clara.—We might manage to live through that; but Alice Walden comes next, and that tremolo of hers would paralyze a deaf mute. Can't you faint and let me carry you out before she begins?

Kate.—I'm afraid not. We're in for it now. We'll have to stay on until the bitter end.

Clara.—And that will be a good half-hour yet. As usual, Mrs. Charleton winds up with a dozen selections from Grieg. There she is, peeping out of the dressing-room now.

Kate.—I don't see how I'm to survive it. It makes me tired the way she plays and plays until she gets through. No matter how exhausted we are, she's got to finish those numbers or die.

Clara.—Brace up. She is about to begin. There is one good thing, she never gets an encore. She knows she won't, and that's the reason she plays until she gets through.

Kate.—Wake me up when she *does* get through.

After half an hour:

Clara (gently shaking her).—Wake up, she's through.

Both (adjusting their wraps and rushing up to their hostess).—We've come to tell you what a *perfectly* lovely time we've had. We have to thank you for a real treat—a feast of the soul! We were entranced from the beginning of the programme to the end. Do you know, I always wish I had *wings* when I hear Mrs. Darlington sing, and Mrs. McCay's playing is divine, simply divine! There is no other word which half expresses it. So good of you to ask us. We can never return such kindness if we live to be a hundred, indeed we can't. Good-by, good-by!

I HAVE FINISHED MY EDUCATION.

ONE of the poorest things that can be said of a man, or that he can say of himself, is that he has finished his education. It is equivalent to saying that he has ceased to grow and to gain; that he will never make any more progress. A child was born into a home of wealth and refinement. It was a bright child, and there was hope for it on the part of parents and friends. It continued to grow and to learn until it was ten months old, and then all growth and learning stopped, except in faint signs of added months in the lines of the face, and in a little fullness of flesh. That child lived on to nearly forty years of age, but it never knew any more than at ten months. It was called a case of "arrested development," but it might have been called a case of "finished education." God pity us if we cease to gain and to grow through this life and beyond!—S. S. T.

—The Metronome is the foe and vanquisher of nervousness and inability to play in public. If a pupil has conquered himself, his hands, and his feelings sufficiently to play a composition up to time by the metronome, with freedom, abandon, and ease, indicating the *ad libitum* passages without losing a beat,—a thing often done by small children,—he can play that piece before any number of people with assurance and modesty, a happy combination for an artist of whatever age. It is self that must be conquered—spasmodic, nervous, untutored self—before anything can be done in public; and this calm, unemotional, logical little ticker is a support beyond words in the battle.

Editorial Notes.

THE beginning of a new season is once more with the musical profession. This month will see activity resumed in all the various musical circles. With renewed energy, teachers and pupils alike will enter upon another season's work.

It is a fit time of the year to make new resolves, to start new plans of work, to, as the old saying is, "turn over a new leaf." That method you taught last year; those plans you used with this or that pupil: were they successful? Did you accomplish all you intended? If not, now is a good time to make a change, or, if you are still convinced of the correctness of your views, to redouble your efforts in the next few months and make your resolves a realization.

It is so easy to lay out plans, and, on paper, or in our mind's eye, they look so feasible, so attractive. But oftentimes when we come to carry them out we find new difficulties arise we never thought of before, and the bright, rosy dreams we indulged in pale and frequently vanish entirely from our sight.

But, if you are right, do not be afraid to go ahead. You may have to change your plans a little; you may have to reach the goal by a zigzag course, but the result will be the same if you but reach it at last, and the more crooked your course, the more short corners you round, the more strength, experience, and energy there will be in your character.

A good resolve is the father of much good work, even if it fail in the end to accomplish all it was intended to accomplish. If you never resolve to do a thing you will seldom, if ever, do it. The resolve is the key. It winds up the works of the watch, so to speak, and then the mainspring energy, and the little cogs and wheels of persistency, and caution, and love, and talent, carry the hands around until they point to the hour of success. So, at the opening of this new season, let teacher and pupil make some sort of a resolve—a resolve to do better work, to teach better, to study more earnestly,—something, anything to wind up one of those mainsprings which has never been wound up, or else has run down and is growing rusty from disuse.

* * * *

WE are planning many new and helpful things for readers of THE ETUDE. We begin the work of the school year with increased experience, with a larger and better corps of writers, and with the wave of business success upon us. The growth in the number of ETUDE subscribers has been very large the past year. In fact, every year since THE ETUDE was started its list of subscribers has grown in numbers and influence. Our experience and resources enable us to secure every good thing for musical people, especially for the music teacher, pupil, and amateur.

* * * *

THIS promises to be a very busy season in the concert world. The number of artists coming to this country is very large. Nearly all of the old favorites will make tours, and, in addition to these, several others are coming whom we have never heard before. Doubtless they will all meet with more or less success. The American people are so democratic in their views that race prejudice bars out no one, and the more foreign or the more eccentric the artist, the larger his audience. The people who complain about the non-recognition of home talent will have a chance to vent their indignation again.

However, the past season revealed a very hopeful sign. Quite a number of American artists made tours in Europe last year with most gratifying success. Probably they did not meet with the great financial gains some of the artists who come to this country receive, but they were greeted with large audiences, and were listened to with much attention and enthusiasm. American compositions were also performed and were highly commended. The American musician and American music is coming. Slowly, it may be, but certainly. With the stamp of Europe upon him, the American artist may now be sure of recognition at home. So many people in our country have been accustomed to thinking for so long that anything bearing the mark "Made in Germany," or "Made in England," was superior to

anything of a like make in this country, that we might have known this was the surest policy for the American musician to pursue who desired a reputation at home.

The fact that our musicians are able to obtain a hearing in Europe, and that they are warmly received, argues well. It will not only lend more confidence to the American artist, but it will lead to our public having more respect and admiration for home talent.

* * * *

OUT of this cosmopolitanism of the American race, out of this foreign hero-worship, if such you choose to call it, must eventually come much good. A French writer—Nordau we believe it was—recently said, that the true American had not yet come, and that our race was yet in a formative period. But when he did come, with the blood of the sturdy Englishman, of the plodding and patient German, of the artistic Italian, and of the excitable and versatile Frenchman stirring in his veins, he would be the most superior man the world will ever see.

There is much truth in this, doubtless. No man ever worshipped a hero without being benefited thereby, and without unconsciously imbibing some of his good qualities. The fact that we have been so keen to sit at the footstool of Beethoven, and Bach, and Wagner, and that we have listened to Rubinstein, and Paderewski, and others so eagerly, has done much toward making the American musician what he is to-day. What would Beethoven have been without Bach, and what would Wagner have been without both Bach and Beethoven? It is from the study of these masters, and it is from the worship of these artists, that the future musician of this country must come, and rather than decry this worship, for the good of the future race we should encourage it.

Recognition of home talent is to be commended, and it should be encouraged; but talent must be able to stand upon its own merits, for if it does not, recognition can never insure it a niche in posterity's temple of fame. The rush of students from this country to Europe has, by many, been bitterly condemned, and while those students, had they received their instructions in this country, might have been musically just as well versed as they are now, still, by that contact with a foreign people, and by that insight into another life and habits, they received a training such as this country could never give them, and now, teaching from day to day in some Western city, unknown to fame and fortune possibly, they are instilling those ideas into other minds, and who shall say their work is not for the betterment of mankind?

If a student, if a teacher, can go to Europe, we say, go. Not that he will receive better instructions there than this country can give him, but his mind will be broadened, his prejudices modified, his whole nature made more artistic and charitable, and in music these things count for a great deal. There is no such thing as American music, German music, French music. Music belongs to the world, and when a great musician speaks to us, be he Russian, Polish, French, German, or of any other nation by birth, it makes no difference, we feel that he is our brother, and no matter whether we can converse with him in his own language or not, in his music we can understand everything he says to us.

PRINCELY PADEREWSKI.—Paderewski, the pianist, lives like a prince. He insists that the dignity of his position and of his art demands it. He stops at the best hotels, and occupies the finest rooms. Something like \$100 a day it cost him for his suite of rooms at his hotel in New York. Generous to a fault, his money, lightly earned, is freely spent. His fees for service are the despair of other guests at the hotels. His gifts to charity are handsome, whether in money or in the form of concerts, of which he has given several every season when playing in America, some of them entirely at his own expense. Two or three delegations of Poles waited on him in Chicago one afternoon, and carried away with them hundreds of dollars.

—Loewe, the celebrated song-writer, once said that only those who are either very poor or rich ought to become professional musicians. If poor, they would be highly elated and feel well repaid with every little success obtained; if rich, they could always follow their inclinations to their hearts' content.

Letters to Pupils.

BY J. S. VAN CLEVE.

To X. Y. Z.—Now, you want to know something about the Deppe method, do you? The great exponent and champion of that system in this country is Miss Amy Fay, formerly of Chicago, but now of New York City. I do not claim to have an exhaustive knowledge of the system, but some of its principles meet with my partial approval.

The best way for you to become posted about this method would be to read a book by Ehrenfechter, entitled "Technical Study in the Art of Pianoforte Playing." The "Deppe Finger Exercises," classified and arranged by Amy Fay, will also explain to you the fundamental principles of this method.

Mr. Theodor Bohlmann, a highly esteemed graduate of Professor Karl Klindworth, of Berlin, and a distinguished pianist of Cincinnati, is well versed in the teachings of all the eminent Berlin pianists, and he told me that one of Deppe's frequently used commands was this:

Imagine yourself to be holding a large chestnut in the palm of your hand; this, as you will readily perceive, would round the knuckles upward, point the tips of the fingers slightly inward toward an imaginary center, and would necessitate a low wrist and a low seat. I agree with you in considering this ungraceful, and I must confess complete skepticism as to its utility in the matter of increased power, which, I believe, is one of the claims put forth by the advocates of the system. As for the matter of power, it is mainly derived from heavy arm pressure, assisted by lightning-like speed of stroke, and I think this can be better promoted by a high position than a low one.

When I was studying piano playing under the learned musician and critic, W. F. Apthorp, of Boston, I remember his telling me that Marie Krebs, a concert pianist who made a great stir in this country at that time, was so small a woman, and had so tiny a hand, that she had to twist up the stool to a great altitude. I am inclined to recommend a level wrist, a forearm in an exact line with the keys when at rest beside the body, and assuming an ever-increasing slant as progress is made toward the extremes of the keyboard; knuckles very slightly bent upward and fingertips somewhat inclined inward when the hand is in repose.

Now, as for your friend who has invaded your city with the very newest and most absolutely perfect superlative and infallible method of playing the piano, do not disturb yourself overmuch. Music is a thing human, therefore subject to much fungous growth of vanity and selfishness. There are a half dozen prominent teachers in Berlin, every one of whom has a circle of worshippers and a cluster of satellites—and deserves to have them. Raif, Barth, Klindworth, Diemer, and above all the great Mogul, Leschetizky, he whom the witty brother, Huneker christened "the Sultan of Vienna," not to mention a score of other eminent masters, have produced artists; but each and all have their specialties, their particular proclivities, their peculiar limitations. I like to see enthusiasm and a little tincture of hero-worshipping idolatry in music pupils, particularly ladies, for such an attitude of mind is as becoming to them as perfume to violets.

In New York there is a Raif Society; in Chicago, a Sherwood Club and a Liebling Club; in Cincinnati, a sort of informal Gorno Society and an Andres Association; and this is all right, for each original artistic personality must give its peculiar stamp; and two things must be seen to: first, that the pupil brings the pure gold of talent; second, that the die makes a decided impress, and after that we will not worry ourselves much whether you give us an American half-eagle or an English guinea.

These differences of musical personality have always existed. Even Chopin was advised by Kalkbrenner to receive three years' instruction from him. Just fancy it, if you can! The nightingale learning his art from chanticleer! Further, you ask for a list of brilliant modern pieces; well, impromptu I will suggest the following: "The Waking of the Birds," Lysberg;

"The Cascade," Power; "The Silver Spring" and "Danse Rustique," Wm. Mason; Paraphrases on "Oberon" and "La Somnambula," Leybach; "Minuet a l'Antique," Paderewski; "The Two Skylarks," Leschetizky; "Mazurka," Leschetizky; "Waltz in A flat," Tchaikowsky; "Kammenoi Ostrow," No. 22, "Barcarolle in G," the same in A minor, Rubinstein; "Murmuring Breezes," Jensen; "Norwegian Bridal Procession," Grieg; "Polka Brilliant," Spindler, Op. 53; "Spinning Song," "Nightingale," "Waldesrauschen," "Gnomensreigen," and "Gondoliera," Liszt; "First and Second Waltzes," J. Wieniawsky; "Gavotte Moderne," Liebling; "Gavotte in D minor," Wilson G. Smith; "Preludes," Mendelssohn; "Recollections of Home," S. B. Mills; "Last Hope," "Tremolo," "Banjo," "The Dying Poet," "Bamboula," by Gottschalk; "The Last Smile" and "Whispering Winds," Wollenhaupt; "Barcarolle," Moszkowski; "Waltz in A flat," Chopin; "La Cascade," Bendel.

To J. S. W.—As to your first question, my answer is, Yes, underscored about 25 times. Of course it is proper for a girl to study the violin. It is the mere pathos of belated prejudice for severe-minded and virtuous persons to fancy that there is anything unfeminine or coarsening in the violin.

On the contrary, it is peculiarly suitable to women, because of its smallness, its delicacy, its grace, its emotional warmth, and its close resemblance to the female voice. Madame Camilla Urso, Madame Naroda, Maud Powell, Carrie Duke, and many others, play the instrument with bewitching skill.

It strikes me as something of an anomaly that the violin, which is nearly a century older than the piano, and so closely congenial to women, should not have been cultivated by them extensively from the first. One of the most powerful influences to leaven the great doughy mass of half-educated America would be the general culture of the violin by our girls.

Your mother's idea of assigning you to the violin and your sister to the piano should be applauded heartily. A family containing performers upon two such significant and perfect instruments as the pianoforte and the violin would have unsealed to it many treasure-houses of the most precious music. As to any tobacco-smell of moral impurity about the violin, such an antiquated notion is like the patches of snow in sunless corners after the opening of April. I know a clergyman who says if he had his way there should be no organs in churches, because the various ladies who play the organ quarrel so; but I imagine that vanity and selfishness would manage to thrive even in a non-organized soil.

As to your second question, yes, of course. Buy an upright piano, and not a square. If you can not afford an upright, of course a square is better than no musical instrument; but the upright as now made is vastly superior to the square. Many manufacturers produce excellent instruments in this form, but I will not tell you which is the best, for every one will accuse me of taking a commission—and I certainly would, if I could get it, for, in my opinion, any musician who meddles in a piano sale, and thereby exposes himself to spit-balls, mud-splatters, and highly mature eggs of opprobrious remark without being paid for it, is foolish.

D. L. M.—"Do you think it advisable to spend much time in practicing those odd forms of scales which bring in extra notes; such as, for instance, the descending run at the end of the introduction to Liszt's paraphrase of the Spinning Scene in Wagner's 'Flying Dutchman,' where D sharp is added to the A scale in each of the three octaves as it comes down?"—Yes; indeed I do consider it advisable and necessary. Chopin was the first who hit upon the idea that plain and rather rapid conventional scale runs would be improved by little hot grains of chromatic red pepper; and since his time all composers, especially Liszt and the romantic piano composers like Heller, Leschetizky, and the rest, have felt the charm of this device, and have frequently drawn upon it to save their compositions from a commonplace sound. In Mozart and Beethoven, the dear old unsophisticated scales go frisking back and forth in the most innocent

manner, carrying little scentless chips of small meaning on their backs; but in these distracted days the scales are used, if at all, to bring us hints of strong emotion; breezes to waft

"Sabeen odors from the spicy shores
Of Araby the blest."

Schumann was almost a bigot in his revulsion from the mania for empty scales which possessed composers and pianists of the Kalkbrenner and Thalberg epoch. But his works would have been agreeably lightened at times by less density in the harmonies and the rhythmic developments. I advise you to study such formations as the following: In the C scale, C, D, D sharp, E—F—G—A—B—C. Also E—D—E—F—F sharp—G—A—B—C; and again, descending, C—B—A—A flat—G—G flat—F—E—D—C; and many others, containing from one to three or four chromatic grafts. The arpeggios of the common triads, also, may be beautifully diversified by inserting tones of the scale between the intervals; thus, C—D—E—G, and so forth; C—E—F—G, etc., C—D sharp—E—F sharp—G—B—C, and many other ornamented forms. So important are these emotionalized scales that one of our best pianists and most progressive educators of the Cincinnati Conservatory has divined their technical value, and is at work upon a set of daily studies designed to bring this and many other specialties of modern technic into the foreground of the student's mind. From what I know of the intelligence and thoroughness of his work in all directions, I dare prophesy that this will be a helpful book.

C. G. M.—"I am a young man, studying the piano with a view to entering the musical profession. There are two prominent pianists here, one of whom is somewhat harsh and cold of disposition, but technically a very fine man, both for playing and teaching. There is another, who is much more emotional, and a society man; indeed, almost a dandy. They both sneer at each other; which do you think one ought to imitate?"—You ought to imitate neither, for a conscious, wilful imitator, an imitator with malice aforethought, is certain to catch the exaggerations, mannerisms, and defects of his model. The two men you describe are types of classes, and all musicians and music lovers have a little bias toward the intellectual pole of scholastic musicianship or the emotional pole of impulsive musicianship. These are tendencies inherent not only in the art, but in human nature. Be yourself, but do not be bigoted or extravagant in self-emphasis. Chisel or mold your life according to the nature of the substance, whether granite or clay, which nature has given you to work with. Apropos of two such natures, one ultra-intellectual and technical, the other ultra-emotional and poetic, we may find in mineral substances a suggestive analogy: When the light falls on mother-of-pearl, a shimmering rainbow is manifested; when it falls on a piece of gray granite, then the cold gray granite is revealed. Should the nacre and the granite quarrel?

J. P. R.—"I am thinking of studying music, which I have long practiced as a recreation, more diligently, to make it a business; do you think my chances of earning a good living are good enough to justify me?"—Your question would almost tempt me at first to answer, harshly, No. The musician, like the minister, should not keep seeing the salary in the center of his eye. Music is largely a transcendental study, and, like religion, the best rewards are invisible, indestructible, and eternal. Music, however, is not niggardly to her true votaries for the most part, especially in our times, though there have been, to be sure, some notable examples of extreme poverty. Some great artists in our times, such as the singer, Patti, the pianist, Paderewski, and the piano teacher, Theodore Kullak, become millionaires. In general, musicians earn about as good livings as school-teachers or clergymen, but they are seldom as good business men.

SIEGFRIED WAGNER, son of the great composer, utters some bitter words against the Germans. He says: "The principal supporters of Bayreuth are French, American, and British. Away with your Germans and Germanism! If it depended on them the existence of our *Festspiel* would long since have been endangered."

RECOLLECTIONS OF GOTTSCHALK.

BY JOHN FRANCIS GILDER.

I HAVE heard many pianists of note, dating back into the "forties," beginning with Henry Herz, and extending through to Paderewski. Of the entire number, I consider Thalberg, Gottschalk, and Rubinstein the three greatest. Each possessed genius, originality, and individuality as a composer. Rubinstein covered a larger range of composition than either of the others. Thalberg created a new school of piano effects, and Gottschalk had very great individuality as a composer. His compositions, however, require for their proper interpretation not only an almost perfect technique, but a touch capable of the most delicate expression, and also of great power. To be a "good Gottschalk player" requires a poetical nature. One must possess the delicacy of a Joseffy combined with the power of a Rubinstein to be able to give a correct idea of the full capabilities of Gottschalk's music. Although I appreciate and admire Gottschalk as a composer, I think he was still greater as a virtuoso. I feel grateful to him for having been the author of a number of compositions that I have used for concerts and recitals for many years with the greatest success. I had many opportunities of hearing him play, and imbibed inspiration from his superb performance of his most notable pieces; consequently, though not, strictly speaking, a pupil of his, I acquired from him many useful points of expression and style.

The most valued musical souvenir I possess is a photograph of Gottschalk that he gave me, with the following inscription written on it: "To my friend, F. Gilder, N. Y., 8th Sept., 1864. L. M. Gottschalk." He always manifested the kindest interest in my professional success, and seemed to realize and appreciate the profound regard and respect I felt for him. In the height of his popularity, during his wonderful series of concerts in New York City, I began to make a specialty of his compositions, and I always make them a prominent feature of my recitals and concerts.

It is the fashion in some quarters for certain musicians to underestimate Gottschalk as a composer, and to say that his music is not now played so much as formerly. The publishers of Gottschalk have no cause for complaint on that score, as there are a number of his compositions that sell by the thousands every year, and the royalty received by his heirs amounts to a handsome yearly income. The average sale of his pieces keeps up year after year steadily. His "Last Hope" is an inspiration that will probably be admired and played as long as piano music exists. The most generally used of his pieces, besides the latter, are his "Tremolo Étude," "Marche de Nuit," "Pasquinade," "Dying Poet," "Berceuse," "Banjo," and the duets, "La Gallina" and "Ojos Criollos." His "Serenade" is one of the most original and charming of his compositions. Many consider his "Pastorella e Cavaliere" his most musicianly composition.

I have used his four-hand arrangement of the overture to "William Tell" at many concerts, and its exceeding brilliancy makes an immense effect. Gottschalk used to play it with Richard Hoffman, Harry Sanderson, and other celebrated pianists.

When Gottschalk came upon the stage at a concert, he always wore white kid gloves, and, after seating himself at the piano, while slowly pulling off his gloves, he would look around at the audience, smiling and bowing to friends whom he recognized. He usually improvised a few chords before beginning the piece, and the exquisite harmonic effects he produced were always in perfect taste and in correct form. His touch was indescribably charming, and he produced tones from the piano that have probably never been equaled by any other performer. I never heard Liszt, but I presume that there were points of similarity between him and Gottschalk. Undoubtedly, they were the two greatest pianists that ever lived.

It is not true that Gottschalk only excelled in the performance of his own compositions. I have heard him play Bach's fugues and other classics, one after the other, with the most wonderful effect. Whatever he played he glorified with the superb quality of tone and brilli-

ancy of execution always at his command. Of course, he played his own compositions better than any other performer could. This is not remarkable. He, however, played the works of many composers, and had an enormous repertoire at his command. It is true that he played in public principally pieces of his own composition. People wanted to hear Gottschalk play Gottschalk. There is nothing very remarkable in that. When Charles Dickens gave readings in this country he read from his own works exclusively. No one criticized him for not reading selections from the works of other authors. Of course, with some pianists who also compose, it would not be advisable for them to play mostly their own pieces, as they might not be sufficiently meritorious and distinctive in character to warrant their doing so.

Gottschalk's compositions are so original and charming that they were, when played by him, indescribably effective. Who can ever forget the wonderful trill in octaves in the cadenza of his "Murmures Éoliens"? He began it very softly, gradually increasing it to the most tremendous fortissimo, almost raising the audience to their feet. When he played his "Last Hope" he made the melody sound as though some one was playing it on an organ with the *vox humana* stop drawn, and the delicate runs accompanying it sounded like the murmurs of an Æolian harp. The effect was such that many in the audience would be affected to tears. It may seem extravagant language, but I consider Gottschalk the most perfect master of pianoforte effects that ever lived. With the exception of Thalberg, I have never heard any other pianist whose execution and touch were so absolutely flawless. A number of great pianists have appeared since, and have delighted the world by their masterly performances; and I certainly would not undertake to depreciate their great merits. I only assert the impression that Gottschalk's playing made upon me. There are many others, however, who coincide with my opinion of this great genius.

Gottschalk was born in New Orleans, in the year 1829, and died in 1869 at Rio Janeiro. When he left us it could be truthfully said that his like would ne'er be seen again. He was not only an accomplished musical artist, but a man of fine education and a great linguist. There was a wonderful magnetism about him, and a polish and refinement that made him an idol in social circles. His kindness of heart and generosity, combined with the most perfect manners, endeared him to all with whom he came in contact, and intensified the admiration that his genius as a musician created.—*Musical Record*.

CONCERNING THE USE OF THE PEDAL.

BY SUMNER SALTER.

WHILE the general subject of the use of the pedal has of late years received a good deal of attention, and the general principle of a change of the pedal with every change of harmony is very well understood, the practical application of this principle by young players is seldom properly carried out. The general custom is for the player to put the pedal down when a new chord is struck, and to release the pedal just before each succeeding change of harmony, putting it down again with the following chord.

The improved methods of notation with reference to the pedal do not seem to have much effect in improving the practice of the players. If the right idea is not grasped, the printed sign, no matter how accurately it may be expressed, is of little avail in securing the right effect.

The principal point to be impressed upon the player is that when a note or chord is struck the dampers covering the strings to all the other notes of the instrument should be *down*, preventing any vibrations of strings except such as are harmonious with the tone or tones produced, and will follow when the dampers are raised. If the chord or single tone is struck *after* or at the same instant that the dampers are raised by the pedal, there is a confused jumbling of sounds, an impurity of tone, and a certain amount of noise, which entirely defeats the purpose for which the pedal is designed. It is such use of

the pedal which makes you wish that the player had no feet at all.

The first point to be gained in studying the use of the pedal is the up-action of the foot. In this respect the training of the foot must be on the same lines as prescribed for the fingers, for as it is necessary for the fingers to be exact in leaving the keys, so it is equally important that the foot should be exact in stopping the vibrations of the strings by the instantaneous release of the pedal. Of this point the novice and the average player are generally entirely ignorant, and it is often with some difficulty that this quick up-action of the foot is accomplished.

A special exercise should be given of some such description as follows:

With the foot placed in proper position over the pedal, strike a single bass note (e. g., C) with the full down-arm touch of the left hand on count one; on count two depress the pedal and at the same time release the note with the up-arm motion, the depressed pedal sustaining the vibration. On count three strike the dominant of the first key (G), *lifting* the foot as the note is struck, not before it, but exactly *with* it, making the *up*-action of the foot coincide with the *down*-action of the arm, hand, and finger. Depress the pedal again on count four, releasing the note struck as before, and repeat the exercise in slow time until the operation becomes easy and natural, and the ear has become sensible of the proper effect. After this is done, go through similar exercises, introducing the common chord of each bass note on the second and fourth counts of each measure, subdividing each count and using the pedal on the half count; that is, depressing the pedal on "and," after "one," and sustaining through the chord until the third count, when the bass note is struck on three, and the foot immediately rises, and on the half count following falls. When facility has been acquired in these simple movements, it is only a question of accelerating the speed to enable one to use the pedal properly in all varieties of rhythm, so far as the use of the damper pedal is concerned.

There is a further use of the damper pedal, in accordance with the design of improving the tone-quality of the notes played, referred to at the beginning of this article, which the artist of a sensitive musical nature will almost unconsciously resort to. That is, when a tone or a chord is struck, and the keys can be held down by the fingers, it is found that by repeatedly releasing and depressing the pedal the tones of the instrument become, as it were, metamorphosed, and receive a certain color, or at least shade, which is otherwise impossible of acquiring. This double or triple use of the pedal on a single note or chord is exemplified in Schumann's *Nachtstück*, No. 2, in the case of the long-sustained chords, which undergo an enharmonic change, and in similar passages.

It is not intended to undertake here an elaborate treatment of the subject of pedaling, but it is well worth stating that the use of the so-called soft pedal does not in any way conflict with the use of the damper pedal. There is so much uncertainty as to the function of the pedals that no statement concerning their use would be complete without saying this. The soft pedal, by means varying in different instruments, simply reduces the volume of tone produced, and does not in any way affect the use of the damper pedal.

The third pedal, or middle one, where there are three, is called the tone-sustaining pedal, and will only be needed by the advanced player for the purpose of sustaining a single bass note through varying harmonies, for which the damper pedal may be required and freely used, independent of the use of the tone-sustaining pedal.

—The opponents of programs, who deem them a desecration of art, can not deny that long before our epoch preliminary attempts have been made in that direction, and the fact that they have been adopted generally by many illustrious disciples of the art of music, proves their *raison d'être*. However, composers who achieve recognition should remember the misuse that can be made of them; that programs, or titles, are permissible only when they are a poetical necessity, an inseparable part of the whole, and indispensable to intelligent comprehension.—*Franz Liszt*.

LAYING THE FOUNDATION.

SINCE our public schools and colleges are paying more attention to the study of music, many ideas of value have been broached by different persons. The following extract from an article in *The Musical Courier*, written by May Florence Smith, contains a great deal of pertinent interest:

At seven or ten years of age a girl or boy is put to the piano or violin, with some instructor (?) usually chosen from economy's standpoint, and with a better reputation as a performer or professor than a real teacher, and herein lies so much mischief and after-discouraging undoing; this is speaking from a general standpoint. These lessons continue for a year or so, with some amount of showing, according to the aptness of the pupil and the diligence of the teacher; but of ten such cases probably three will pass muster in examination as to the fundamental principles of music, and of these three one may be able to correctly read a simple study through at sight.

I say a simple study, because it can not be expected that any pupil, except one of exceptional brightness, will read other than a simple study through after a year's instruction, with thorough understanding as to the tempo, expression, points, and signatures; or learn to interpret, for that matter. But what ought to be, what ought to exist, in such cases is no piano at all—no instrument; nothing but a mentally acquired knowledge in any case; after a year's work, a splendid understanding of the first principles of theory, mentally digested and in growth, to build the pianist, the violinist, and the singer. That is needed to start the basis of the musical standard of America. In other words, we should begin by teaching harmony in the schools—all schools. What private school will acknowledge this? It should be a general branch, just like writing or spelling. Children should be taught the simplicity of transposition, which means reading,—the first element; and I advocate that until a year has been spent in such a study, forcing nothing, taking things by degrees, neither piano nor any instrument, not even the voice, should be adopted at all. Witness the entire relief from drudgery, absolute both for teacher and pupil, and witness, too, the speed of the aspirant after a year's short study, and then you can easily understand how a three years' course of study here, the right way, will enable any aspirant to go abroad equipped for a two years' course and excel, since "go abroad" they must.

Music is a language more potent than any other, and the greatest fault lies in ignorance of home influence just on this point. How many parents realize that if their children be musical and apt the one great essential is the rigor of rightness? Music is such a developer, such a sanitary adjunct to life, such an educator, that all there is in a true musician's life is the perfection of his or her art. If you can get mothers to believe that theory lessons, three times a week for twenty minutes at a time, at home or in some first-class conservatory, is the only foundation for musical excellence, you have placed the first brick in that household for the musical cornerstone.

A PLEA FOR EXPRESSION IN MUSIC.

BY DAISY P. JEWELL.

IN these days of devotion to technic and touch one serious problem confronts the average music teacher. He is told of the wonderful results produced by this and that system, the marked improvement obtained by clavier practice, but little is said of the soul of music—expression. A teacher living in a small place, hearing music rarely, but every day enduring the grind of numerous young hopefuls, whose ideas of music are the local brass band and the last comic song, finds soon enough she is fast becoming a human machine. For such a teacher it needs but a metronome and a firm belief in technic only, to insure a gradual loss of musical soul.

Far be it from me to decry the numerous systems of the day, for I know full well the need and necessity of muscular development; but I am pleading for the life of music—expression.

I heard not long since a pupil play an expressive selection. It was played well, the tempo held in the metronome precision, the technic excellent, but the idea of the composer was not even conceived. If a child is not taught from the first to find the beautiful in music, it will always escape him.

How can we show the children the expression, taste, feeling, soul,—the *all* that is in music?

First, I believe, by playing to them, and asking them to listen to what the music is saying. I still hold in reverence the old German teacher who played to me the Andante from Beethoven's Sonata, Op. 14, No. 2, and told me to notice the conversation. He said: "It may be a husband and wife talking together; first, they agree, then disagree, and finally reconcile all little differences and come joyfully together."

I played the same sonata to a child of eight, who was delighted with the idea, and often begged to hear it. Soon he asked for something else by the same composer, and then I played the Pastoral, and he began to love and appreciate Beethoven without realizing it. From that time I noticed a real love of music springing up in that child's heart, and with his love for Beethoven came his love for the world of music.

This summer the same child had an opportunity of hearing some excellent music well played. One piece, the Vorspiel to "Lohengrin," I explained before we heard it, and as I watched the little rapt face I knew he felt the descent of the Holy Grail, and reveled in those delicious harmonies which increase until to humanity is revealed the sacred mystery, and then die to pianissimo, as the angels bear the sacred vessel to heaven.

Almost any child will enjoy Bizet's petite suite, "Children's Games," Delibe's intermezzo, "Chatter," and Gillet's "In the Mill." Saint-Saëns' "Danse Macabre" is extremely weird, but one can hear the clock striking midnight, the ghastly revelry that ensues, and the abrupt termination at the crowing of the cock. I found Liszt's symphonic poem, "Les Preludes," too far beyond youth, and I thought, as it is illustrative of life summed up by Goethe, so is it only for those of us who are older and can appreciate just what life is.

From the very first a child should be taught how much music has in store for him, and that the marks of expression mean as much as the time or key. Only in this way can we hope to spread love of good music far and wide, and to teach the youth of our land that the best of church music is not represented by "The Sweet By-and-By," nor secular music by the newest two-step.

Tapper's "Music Talks With Children" fills a long-felt want, and children of a larger growth are well repaid by not simply reading, but studying it. Such books bring us nearer to the children, nearer to nature's heart, and, with all reverence be it said, nearer to heaven.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

F. L. R.—The names you mention are pronounced as follows: Arensky, pronounced *Arrenskee*, accent on the penultimate. Borodin, *Borodeen*, accent on ultimate. Grodzki, *Grodskée*, accent on O. Gernsheim, *Gherns-hime*. Ilzynski, or, as some publishers print, Iljinsky, *Ill-jinskee*, accent on penultimate. Karganoff, *Curganoff*, accent on ultimate. Liadoff, *Liadoff*, accent on ultimate. Napravnik, *Nawpraw-nick*, accent on penultimate. Dolmetsch, *Dolmetch*. Pachulski, *Pa-whoolskee*, accent on penultimate. Nollet, *Nolay*. Wachs, *Vaz*.

L. S.—Ländler is a dance in triple rhythm, popular in Austria. The name is probably derived from Landel, a district in the valley of the Ems, where the dance is said to have originated. Some authorities say, however, that it is simply a country dance (Ger. *ländlich*, rural), a waltz danced in a country fashion; that is, in a clumsy, rude style, as farmers might dance in our rural districts to the music of a fiddle. The ländler is in the nature of a waltz, but is danced more slowly. Schubert wrote many ländler.

J. F.—The number of measures in a "phrase," using the meaning of the word as recognized in the subject of form, depends upon the rhythm of the piece. If simple duple or triple, 2, 3, 3, rapid tempo, the number of measures is often four; if compound duple or triple, 4, 4, 3, 3, 12, generally two. In "phrasing," applied to the interpretation of a piece, the "phrase" varies in length.

L. W.—To distinguish if a piece is in the key of the signature or the relative minor, observe the final chord. If the bass note corresponds with the tonic indicated by the signature, the piece is in that key, *major*. If the bass note of the last chord be the sixth of the scale indicated by the signature, the piece is in the *minor* key of the same letter as the bass note. This rule is almost without exception.

L. B. H.—A violin pupil should be taught to tune his instrument as soon as possible. Of course, with a little child who has not the strength to turn the pegs, the case may be different, but the average violin pupil should be able to tune his instrument as soon as he can distinguish a perfect fifth. As successful violin playing depends upon a correct ear for intervals, ear training must be one of the first things taught, and when that is learned the pupil can tune his instrument.

Most assuredly it is injurious to play upon an instrument that is out of tune. By so doing the acute sense of hearing becomes blunted, and great harm must result, both to pupil and to instrument. By all means, allow no pupil to play upon an instrument of any kind that is out of tune.

A. L. S.—We believe no one can successfully study either harmony or counterpoint without the aid of a teacher. However, considerable progress can be made alone. The great difficulty is that without some one to point out your mistakes you will never know whether your exercises are right or wrong. For your use we would recommend Mansfield's "Harmony" and Bridge's "Counterpoint." These books are very practical and plain, but, if you possibly can, we would urge you to put yourself under a teacher, as your progress will be much more satisfactory thus. If there be no teacher in your town, why not take lessons by mail? A number of eminent teachers give instructions in harmony and counterpoint in this manner, whose names and addresses can be had for the asking.

F. H.—The names of the stops on the different makes of reed organs vary so that it would be difficult to tell you just which ones a beginner on that instrument should use by name. Suffice it to say he should use stops that will make a complete scale from one end of the keyboard to the other, and that will produce the same tones in pitch as the corresponding notes on a piano keyboard would sound when struck. Use stops that give a full and pleasing tone, without any fancy combinations. For a beginner these will be entirely unnecessary, and should not be used until he is far enough advanced to play pieces of some degree of difficulty.

For studies we advise you to use Landon's "Reed Organ Studies," Books I and II. These can be used in connection with his "Organ School," if desired.

Clementi's and Kuhlau's sonatinas are scarcely suited to the reed organ. A great many of them lie out of the compass of the instrument. A few of the slow movements might be used to advantage, possibly, but on the whole you can find other and better works in reed organ literature more to the purpose.

S. H. T.—If you repair your old pipe organ it will simply just about answer, but in a poor way, your present needs, and for years stand in the way of an organ that is really good. For the good ever stands in the way of the best. Every church has numerous croakers who will say that as long as the old organ is good enough what is the use of one better. And they say, and perhaps believe, that the old organ "is the best-toned organ in town." Ignorance measures everything by its own narrow and uninformed standard of incompetency.

U. N. S.—Organ blowing by water or electricity is far superior to blowing by hand. Power blowing is steady, always ready, so that the organist can practice at any time. Uneven blowing is bad for the organ, and few organ blowers ever learn to blow with intelligence. They generally blow rapidly and roughly till the bellows are full, then stop until they run almost down, then pump them full with rapid jerks again. Furthermore, power blowing is much cheaper.

R. K. A.—If your church is about to get an organ, get a good one, one that will meet the expected improved conditions of twenty years hence. It is easier to raise money by popular subscription for an organ in which all can take pride, and out of which all will receive satisfaction and pleasure, than to attempt a lower sum for an organ that will just about answer the present purpose. Then, too, if you get an organ that your church people can take special pride in, it will be easier than raising money for an organ that will demand constant excuses and apologies.

G. R. W.—When organ builders send in specifications in competition, they sometimes leave off the lower octave or octave and a half of many stops. I have known builders to leave these pipes out when getting the contract, but trying to prevent the organ committee from finding it out. Do not bargain for an organ without the advice of an expert organist. There are many vital points, known only to the few, which an expert will secure for you, which the organ builder might omit, both in building and in the specifications.

—In the music student's library should be a good, practicable, plain, and understandable text-book on harmony. The music teacher who does not possess such a work is simply walking on stilts, and without such a knowledge as may be derived from a work of this kind is sure to meet with frequent embarrassment if not some awkward fall.

THOUGHTS ON STUDY.

From the German of LOUIS KÖHLER.

Translated for THE ETUDE by E. VON ADELUNG.

THE highest task of the pupil is to make the piece his own, both technically and intellectually. The intellectual part must be within the grasp of the pupil. By playing the piece over two or three times for the pupil, the teacher will find out whether such is the case. The technical part must also be within reach of the pupil. It must not be too easy nor too difficult. Technical progress is like learning to walk. Step must follow step. A jump might be dangerous. Who practices too easy pieces will find it hard to practice more difficult ones, and he who practices one difficult piece after another will think too much of technic, and lose sight of the inner beauty of music. He may become a brilliant, but never a beautiful, player.

* * * *

In the mastering of difficulties the pupil must pick them out singly and go over them by themselves. If some of them "won't yield," then they must be practiced over alone, again and again, whenever he comes near the piano. Every difficulty must be sifted by the pupil, in order to discover just what causes it. It may originate in the stiffness of certain finger-joints, or the notes may follow one another in such an irregular and peculiar manner as to render it necessary to get the respective figure into an accessible form for practice. To do this he may find it advisable to even change a few notes, in order to make the passage capable of being repeated without stopping. The pupil must be a stranger to such phrases as "I can not," or "I should like to." Such phrases must be replaced by "I will" and "I shall."

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Keep cool; practice slowly. Do not speculate on the time it may take to master a certain figure, but go on steadily. There is such a diversity in figures, both as to construction and their peculiar relation to the whole piece, that it is often impossible to tell in advance how long it will take to master them. Difficulties may be purely technical, or they may be mental, or both. Consecutive thirds, sixths, or octaves may be the former; polyphonic formations and rapidly changing modulations the latter. Some difficulties require several "conquerings," for it often happens that the hand takes "a step back," and a subsequent "conquering" will be necessary to make a lasting impression.

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Advantageous practicing may be compared to mining. Not surface digging, but penetrating into the depths of the soil, repays for the labor spent on it.

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Ten times correct to once wrong should be the proportion, not the reverse. Musical conscience must tell us whether we know a piece or not.

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It takes a certain time to remain in practice, but it takes still more time to make progress.

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When the student becomes aware of the many difficulties to be surmounted he may feel discouraged and say "How much more to learn!" If may seem to him as if he were attempting to make a sea by the daily contribution of a drop of water, or a mountain by collecting pebbles. Let him preserve his courage and diligence, and press steadily onward, seizing whatever is important and necessary. He need not fear, for he will finally reach the goal.

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We must know the proper tempo of a piece, and approach it gradually, with great caution, for a mere perusal is not always progress. Real progress is the mastering of every difficulty. Do not undertake too much at once; do not begin with the following part before the old part is well digested. Then, while you prepare the difficulties of a new part, you can study the conception of the old.

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The teacher is not to be looked at as a personality, but

as the pedagogic delegate of art. Whatever the teacher directs, praises, or finds fault with, is caused by the object; the piece of art and its just claims on one side, and the pupil's performance on the other. Some pupils require more, others less time, conditions being equal, to accomplish so much. Peculiar conditions of hands or arms, acuteness of the senses,—in fact, all musical capacities exert their influence.

The individualities differ in regard to time. Some advance rapidly during the first couple of years, and after that progress much slower. Others find it very difficult in the beginning, doing at the start very slow work, but after a few years make up for lost time. Many are the reasons for these fluctuations of progress. A sudden awakening of latent talent or love for music accelerates, or unfavorable outside conditions may retard it.

Praiseworthy is the teacher who can take into account these fluctuations and select the suitable pieces for his pupil. There are times when sentiment is prevailing, and times when reflection has the upper hand. The first may be favorable for the study of sentimental compositions in which conception is of the utmost importance, while the second may be best adapted to the practice of works of a polyphonic style, or works where a display of technic is indispensable.

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The pupil may be allowed all kinds of pieces that he wishes to play and that he is capable of learning. Should he, exceptionally, desire a piece which is too difficult, it will serve him as a good way of testing his powers and spurring him on to increased activity. A piece that is too easy for him may also be of advantage to him to learn how to play with expression, and it can be added to his repertoire,—his "presentable stock."

SOME PRACTICAL IDEAS ON TEACHING RHYTHM.

BY AUBERTINE WOODWARD MOORE.

THOSE engaged in the work of musical instruction have, in the majority of cases, neglected to cultivate the relationship between the mental discrimination of rhythm and the physical sense. What is called a musical education has too often failed to unite theory and practice, has permitted technical drill to lead to mere soulless practice, and has consequently dulled the native sensibilities without sharpening the artistic perceptions.

Every student of music should, from the beginning of his course, be trained to distinguish each form of rhythm with which he comes into contact. Each new composition he studies should be analyzed, phrase by phrase, that an accurate conception of its rhythms may be gained before any attempt be made to interpret it. The metrical signature and the tempo, or time-measure, should first be noted, then the rhythms of the theme or motive, and the rhythms of the various figures based on this, as well as the rhythms of the accompaniment, or accompanying figures.

This practice affords the true method of arriving at the idea underlying the musical forms, and of attaining a comprehension of music as a language. It should be undertaken silently at first, as a pure mental effort, until the various groups are stamped on the inner consciousness, then repeated orally, and, finally, the rhythmic figures should be beaten with the fingers on a table or on the knee, as on a drum.

A class of children may be trained to familiarity with fundamental rhythms by the clapping or tattoo method. They can denote dual rhythm by beating *strong, weak*, etc., and triple rhythm by beating *strong, weak, weak*, etc. Some of the class may beat whole notes against the half, fourth, eighth, and sixteenth notes of others. Also triplets may be beaten against even time.

More advanced classes may, in the same way, gain the mastery over art forms of rhythm. It is interesting to inspire a group of students to test one another's powers of rhythmic discrimination through a series of compositions. Let one beat the theme of a familiar composition on a table, and let the others decide to what composition it belongs. Then let each student in turn

beat out the more complicated rhythmic figures arising from the theme, and require the others to translate the rhythmic tattoo into notes. Music pupils taught in this way develop keen mental discrimination, and are not likely to lose the rhythmic flow of any part of a composition.

One of the surest ways of deadening the perceptions and rendering impossible a discriminating mental sense of rhythm, is the mistaken habit of continually counting aloud or tapping the floor with the foot while practicing. The audible count has its use in first marking the value of notes, but those who become slaves to it acquire in their musical performances the same sing-song, rocking, unintelligent tone children put into their reading when taught to emphasize feet and rhymes rather than sentiment. After fully realizing the metrical bent, it is well to remember that meter, movement, rhythms, and phrasing convey to us the musical idea we should make our own by earnest study and through quickened intuitions.

When we can learn to heed the rhythmic pulse within us, and use it as a foundation to build upon, we shall have no difficulty whatever in cultivating a true sense of art rhythm and of music as the higher language of the inner life of our complex being. We can then maintain our mental equilibrium, and make a successful musical performance, whether attempting a strongly accentuated tempo, or that *tempo rubato* of Chopin which liest compared to the trembling light resulting from the passage of the sun's rays between the leaves of a tree awayed by the wind. Even in this *tempo rubato* the idea of the relative value of the notes will not be lost by one properly educated in rhythm.

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THE ART NEAREST THE HEART.

BY FRANK DAMROSCH.

MUSIC is not only a passing, sensual pleasure; it often awakens emotions of a deeply spiritual character, which reveal to the individual a truer knowledge of the better nature within him than he himself has ever before realized. In listening to such music he suddenly finds himself rising to a plane of thought and feeling which is far removed from any he has ever before experienced. His material outer self, which hitherto dominated all his thoughts and actions, gives way to a realization of the nobler soul that dwells within but has been lying dormant until the kiss of music awakened it from sleep. It is like a person who, lost in darkness, has suddenly found himself; and when man once realizes how much higher a being he is than that human machine which merely lives to work, eat, and sleep, he sets himself a new standard. He knows that, be his walk in life ever so lowly, he has a soul capable of as rich development as a king's, capable of rising as high as the most favored among men, and he strives to lift it higher and higher, and seeks in all directions for food to satisfy and sustain his new-found treasure. He finds the treasures of literature at his hand in the public libraries; he may satiate his love of beauty, color, and form in the public galleries of painting and sculpture; he may pursue scientific study and investigation in public institutions for this purpose; or he may revel in the enjoyment of soul-inspiring music, provided he can afford to pay the admission fee. There the public institutions stop. For the one form of art which comes nearest to the people's hearts, which may be acquired and practiced by nearly every one, and which could, therefore, enter into the daily life of the people, making it brighter, sweeter, happier, and richer, the State makes little or no provision.

Art is not a luxury for the rich, but a necessity for the poor.

Of all the arts, music is the best language in which to express an ideal.

Music is the natural language in which a people expresses its ideals, its emotions, its character. The folk-songs of the various races of Europe prove this.

This language should be taught to all, in order that all may be able to express their true feelings. Words may lie—music can not.—*The Musical Age*.

Vocal Department.

CONDUCTED BY H. W. GREENE.

[In this connection there will be a QUESTION AND ANSWER DEPARTMENT, open to THE ETUDE subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of THE ETUDE.]

THE DESIRABILITY OF MUSIC AS A PROFESSION, FROM THE FINANCIAL STANDPOINT.

WHEN a person, from one cause or another, is brought face to face with the necessity of deciding either for or against music as a profession, it is only fair to himself that he weigh the problem carefully, placing professional success against financial prosperity. Artistic and pecuniary success in the majority of cases seems incompatible. It is every one's duty to meet the problem with a fair understanding of the outlook. One has but to consult the files of any commercial agency to be convinced that the musician is neither a money seeker nor a wealth getter. The money side of the question remains yet to be solved. To him who is controlled by an overmastering love for music, a second thought will not be given to these considerations; his verdict will be, when congeniality of life-work is against the accumulation of wealth through channels which are not congenial, in favor of the art rather than the money.

The most gifted musicians who are loyal to strictly professional requirements have failed to amass wealth. It is the business man who speculates on the artist's or composer's merit and popularity who gains the lion's share of the profit in the long run. If there are exceptions, they stand out from the average so conspicuously that they only serve to emphasize the fact. It is fair to the musician that he begin to look for an explanation of this rather startling truth. Looking at the other arts, is it not true that architects own residences which are often monuments to their success in building for others? The fame of the painter is accompanied always by easy pecuniary conditions. The emoluments of literature are very alluring, when one considers the fortunate surroundings and elegance of writers of eminence, and then many of them may be found either associated or identified with broad financial schemes. Banking, manufacturing, mining, and other gilt-edge securities find their way in ample measure into the control of all art producers excepting musicians. We can not state, as a reason, that music is more absorbing. It is true that, in literature or the other arts, all who succeed have burned the midnight oil. Wherein, then, is to be found the explanation?

The strictly practical will say that, while music as an art is capable of expressing the most as well as the deepest, at the same time, as a commodity, its power of expression is almost entirely nullified. That its intangibility, or the transient character of its mission, or, in other words, its evanescence as a soul-reaching, as a soul-stirring medium, will fully explain the discrepancy. There are others who, while not overlooking the considerations just presented, will go deeper into the problem and seek for the cause first in the inherent prejudice against music on the score of its respectability and dignity; next, its influence upon the character. The claim is such that he who worships at the shrine of Apollo is such a pure example of sacrificial loyalty that he not only lays upon the altar his art contributions, but also their commensurate and rightful compensation. That would sound very well if found between the covers of an eighteenth century novel, but I fear would be greatly ridiculed by this practical, work-a-day generation.

Perhaps the trouble may embrace a little of each of the above propositions. The musician is impractical, and an impractical man is not a money saver. One to succeed as a musician must be imaginative to a degree; imagination in music is synonymous with being visionary in business, and the visionary man is often more happy with his visions than the practical man with his possessions. With these qualities usually goes generosity, which is also an enemy to acquisitiveness. The musician deals in the luxuries of

life, hence the supply and demand are greatly influenced by the fickle condition of the times. The children of practical men and women are usually practical like their parents. Of such is not the gift of music, hence those with a musical inheritance as a rule enter the profession without the hard-earned dollar of their ancestors; and, again, those who are successful in the fullest meaning of the word, are usually, as before explained, handicapped financially, and thus become prey to the cupidity and avarice of the more practical sort, who have the means necessary to turn their success to material account; thus the musician only receives a meager percentage for his gift, even after his creations have passed the test of public appreciation. After facing these facts, one who is considering music as a means of livelihood, it seems to me, must be better fortified for his battle with life.

Money is the most respectable passport to power; money is the surest sign of success; money represents better than anything else, except the art itself, the appreciation by the public of the art itself. Hence, whether he will or not, whether he is visionary or not, whether he is practical or impractical, it is due to himself not less than to his posterity that he value practical prosperity from the world's standpoint. It takes as many cents to make a dollar when earned by a musician as by a man in any other industry in life. Savings banks and trusts companies, while they may not maintain that air of servile deference with which they greet the millionaire, have never yet been known to refuse to deposit or invest money for the musician, hence art and frugality are not necessarily inconsistent. It is only the disregarded tendency that can account for the musician's well-known reputation in this respect.

What America needs to-day is money expended for the advancement of the art, with lavish hand. Music lovers who are business men have, unfortunately, in a number of cases, attempted to show their appreciation by munificent bequests, but, unfortunately, their understanding of the needs of the profession and of the best means of arriving at ideal results with capital is not clear, because, being non-professional and not in touch with the needs from the professional standpoint, their efforts have miscarried. It is when the aggregate of musicians occupy a higher rating as capitalists that the particular need will be met and important institutions founded for fostering the art.

We can not finish without reminding the musician that he, in order to attain to any distinction as a money holder, must exercise greater discretion and be more frugal than men in most professions, because, as a rule, his opportunity for gain is confined to the value of his time by the hour or by the year. The inventor, the speculator, the manufacturer, the producer, the shopkeeper, are not hampered by any such limitations. This unquestionably far exceeds all other reasons given for the failure of the profession, as a whole, to acquire wealth. This, when fully understood, will deter the young man who is ambitious to rise in the world by money power from entering the profession, but the profession can spare him. It seems almost absurd to repeat to the young teacher and composer the truth that he learned at home and at school, that he can not "both eat his cake and have it," and if early in life the habit is established of setting apart, no matter how modest, a proportion of his earnings every month and year, he will be doing his duty as well as his share toward removing the stigma of illiteracy, which, though only in a comparative sense, is upon the profession.

The musician's resources are as follows:

First. Teaching—income limited to number of pupils or price per hour, or, if in connection with some school, to salary.

Second. Church engagements—income determined by salary per year.

Third. Composition—ten per cent. of the gross receipts; income governed by the excellence of the composition on one hand, and the inexplicable caprice of the public on the other.

Fourth. Conducting and organizing—income governed by the magnetism and power of the director.

It must be remembered that, unlike most other arts or professions, the earning power, with the exception of

church engagements, is limited to a short season of eight or nine months in the year.

We have thus given a fair survey of the field, which we submit to the student of music as suggestions, conscious that those who are best equipped mentally will find them helpful. I disclaim any intention whatsoever of placing the matter in a mercenary light, but have been governed by a desire to quicken the thought, and suggest for consideration questions that are overlooked too frequently by young people who are enticed by the fascinations of music into embracing it as a profession, who might, in maturer years, find that their selection was unwise, that what had seemed to appeal to them as the most desirable thing, both on the score of its congeniality and its promise financially, was not a serious call, but rather a hasty decision with only a superficial acquaintance with the merits of the question.

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TRADITION IN SINGING.

We speak of tradition only when it is qualified by its topical association. The traditions of history; the traditions of sects; the traditions of the church, of form; the traditions of literature and of art. When the word is applied to music, we immediately, though unconsciously, perhaps, unite the present generation with generations more or less remote. The mode or character of interpretation of some master mind, not infrequently that of the composer, has stamped upon a composition certain characteristics which belong more distinctly to the individual than to the composition, or which so blend the one with the other that to depart from the same seems well-nigh sacrilege by those who have been cultured in the art and are familiar with the precedent. This, in music, is tradition.

Tradition makes overmastering demands upon a student who is loyal to ideals. The fountain-head of ideals in art is usually, as I said before, the creative mind of the master most intimately in touch with it. Tradition justifies itself. It is important to the student that he make one of the ten commandments of the profession a careful study of tradition. This is of greater importance in vocal music than in instrumental; instrumental music is more philosophical, vocal comprehends a much wider employment of the mediums of expression and is in that proportion more truly esthetic; thus there is a greater need for the restraining and guiding influence of tradition. The prayer of the alert student is for individuality, but there is an abundance of opportunity for individuality to be displayed after the requirements of tradition have been met.

In vocal music it is more difficult to retain than in instrumental. After technic is acquired, the idea of a composition is expressed by suggestive and helpful markings as to the purpose of the writer, and the tradition is quickly mastered. In fact, all of the greater works have been studied and written upon, until the performer really sees but one path by which it is safe for him to proceed without danger of incurring the displeasure of well-informed musicians. It is true that no crime in art is more easily forgiven than that of departing from tradition, both as to interpretation in rendering or adherence to form in writing; when the path entered upon opens up to the sense new and valuable vehicles for thought or expression. Always, however, when this occurs, the stoutest opposition is met with at first; the strength of the innovation is measured with the strength of the opposition, which determines infallibly its value and its availableness to musical art.

It is not enough that one may imagine a mode of treatment or thought that has in it the virtues of originality; the fact must be established; it must carve out for itself a new and safe claim to acknowledgment and perpetuity. It must stand the test of disapproval, malignment and misfortune, before it can lift up its head and proclaim itself a conqueror. These reflections apply more directly to the composer, in a lesser degree to the performer of the great instrumental works. The vocal student approaches the subject of tradition from a totally different standpoint, and is compassed about with difficulties multiplied almost indefinitely.

To arrive at the point directly, let us take an example from Haydn's "Creation" the song "In Native Worth." Tradition has marked it with such accuracy that to de-

part from it provokes immediate disapproval, not to say disgust. The dignity, the breadth, the nobility, are so plainly given in the happy wedding of thought and music, that the purest and greatest artists of the last century have joined in finally giving to it all that could be added by the charm of culture and intellectuality. In this example not one man but many have brought to it, from time to time, all that could be employed to make it a perfect piece of interpretation. When that point was arrived at, tradition was established. The music, the thought, the words, the elocution, have been tested in all their fascinating permutations, until the type that has been arrived at, ultimately, could brook no change of treatment or development: thus originated the traditional manner of rendering the number. Hundreds, aye thousands, have heard the rendering in its highly developed form from time to time, and from season to season. So this much beloved oratorio selection has been bequeathed from one generation to the next, and the ears of the masses tuned to the ideal artistic rendering by master artists. He who would win the popular verdict must be loyal to this ideal, to this tradition.

Not many years ago I heard a noted tenor with a beautifully cultured voice render "In Native Worth" before an audience that one would hardly suppose, from the infrequency of their opportunity to enjoy it, would be alert to detect sins against tradition. The singer thought to strengthen his position with his audience by departing from the old lines and introducing new and unheard of phrasings of certain passages, as well as notes at times by which he could better display his beautiful voice. To my surprise as well as gratification, his disloyalty to tradition brought upon his head a just punishment for his temerity; only the uncultured in the audience responded to his undignified appeal.

To sum up then, tradition in vocal music may properly be said to voice the combined efforts of a succession of conscientious artists, to so illuminate and nourish the composer's thought that, whenever it should be given, it bear the perfect fruit of artistic sincerity. In opera the line is less clearly marked. The different requirements of stage and scenery, the variableness with which the parts are cast, the incidental features of environment, all tend to leave to the artist a wider field in which to display his originality. Action not less than environment, while it intensifies the effect, also tends to modify the purity of musical expression. The dramatic art can hardly be exact, but with all there is a certain formula which, if not adhered to, calls down upon the head of the unfortunate inventor the disapproval of his audience. After we leave the oratorio and the opera and enter the realm of concert, tradition may be said to be lost or take a different form. The singer must answer the demands of his audience for loyalty not to form so much, as to phrase or thought. Here ideal in the abstract comprehends certain qualities of voice and heart, or temperament. Here tradition ceases to be the true word, its best substitute could be called the model, and the results, musically, are not as satisfactory. The fault is not more with the singer or the artist than with the fickleness of the popular taste. Unless a song or an aria is dignified by its association with, or position in, a great work, its chances for a sufficiently long life to admit of the best study of succeeding artists is so slight that the word tradition fails to meet the case. In the world of folk-song, ballad, or of song proper, so few have in them a sufficiency in combination of musicianship, of text value, of basis for appeal to the intelligence, that the verdict of one generation rarely descends to another, hence tradition applies more generally to the oratorio and the opera. In all other vocal forms the individuality of the singer may be said to assert itself to or against his own advantage. We frequently fall under the thrall and fascination of an individuality which is so pronounced that it comes to be a model, and all the lesser lights measure their success by the closeness with which they follow the model. We may take, for example, the old ballad which Madam Patti sang with such delicacy and tenderness as never to fail to moisten the eyes and quicken the pulses of her audience, "She Wore a Wreath of Roses." It was the woman, not the song; it was the pathos, not the voice; it was the melting tenderness of her character, not the words, that made her rendering the ideal to which every singer re-

sponded, which was held up as a model by which every audience measured the success of whomsoever else attempted it.

It has been my aim in thus presenting the subject of tradition to make clear to the minds of students the real meaning of the word as applied to vocal art. The peculiarity of tradition in vocal music is this, that it is and ever will be unwritten. The pen is not its servant; the philosophy of an Emerson, the tenderness of a Cowper, the magicianship of a Shakspeare, are helpless when employed in an effort to place upon the printed page the art and artifice of a song; hence that which is best worth keeping or copying is not to be found on the shelves of a library or by the signs employed by the plate-maker between the covers of a book, but must be handed from master to master, from artist to artist, down the avenues of experience from one generation to the next, an infallible and uninterrupted succession of perfect renderings and faithful imitation. The traditions of vocal music are sustained by the voices, the hearts, the lips, the experiences of the living, and can never be revealed in their truth and perfection by any engraved or stereotyped substitute.

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REQUISITES OF A GOOD SINGER.

BY WALDEMAR MALMENE.

NATURE first and art next is unquestionably the correct order of development in all spheres of human activity. The pure, sonorous sounds of the human voice delighted mankind long ere instrumental music was known. The music of the human voice is certainly one of the most precious gifts of the Creator, and in conjunction with the five senses constitute all that makes life enjoyable.

Artless and feeble as are the first attempts of the child to sing, yet they are unmistakable evidences of an ear for music. The mother's lullaby or the nurse's cheerful songs are the first means of developing this faculty. Next we find the public schools as nurseries to develop the latent talent of the singer, which receives a stimulus, when adolescence has been reached, in musical societies where the choral works of our great masters are studied. Here we meet with the genuine amateur or true lover of music, who sacrifices time and money to help the cause of music. His regular attendance at rehearsals in the winter season, when stormy weather would be a reasonable excuse to remain indoors, is scarcely sufficiently recognized; the professional singer receives his pay and his name is blazoned forth on large posters and programmes, while the humble chorus singer remains unnoticed, except if a mistake occurs, when he gets roundly abused by the press and his friends.

My special aim, however, is to draw the attention of those who are animated with the ambition to become solo singers and adopting singing as a profession, to some of the most important requisites for such a vocation, to dispel erroneous ideas and thereby save some the mortification of disappointed hopes, in choosing a career for which nature has not fitted them and where no amount of study can atone for natural deficiencies.

It is not easy to enumerate all the requisites with which the aspirant to future fame should be endowed. However, the following are a few of the most important:

1. A good voice, with a compass of two octaves, must be the foundation-stone. The word "good" implies almost all, yet as not every one realizes the import of the same, it is well to enter into details. The voice is not good unless it is of a sympathetic quality. It must be able to appeal in sweetest accents to the hearer's heart, as well as arouse intense excitement where dramatic expression is required. Many an untrained singer of emotional temperament has pleased more in the rendering of such simple ballads as "Home, Sweet Home," "Way Down upon the S'wanee River," etc., than cultured operatic singers who have attempted to sing the same airs, but, being totally unable to enter into the spirit of the words and the music, made no impression on the audience. It is not out of place here to mention the pernicious custom of many professional singers to introduce elaborate variations in such simple ballads as "The Last Rose of Summer," and "Home, Sweet Home," which are totally out of character with the music, the only object being to astonish the unwary.
2. The faculty of discriminating sounds, and to be able to reproduce them in perfect tune with the voice, is unquestionably a necessary qualification.
3. The aspirant of a future professional career should certainly be a good musician and have learned to play the piano well, for without the help of that instrument no particular progress can be expected.
4. To sing in perfect tune is certainly a *sine qua non*. No one should practice with a piano that is not perfectly attuned. Correct intonation is a gift of nature. It would be a good test if those who believe that they sing in perfect tune would sing a melody of not less than

30 measures, without the support of a musical instrument and, at the finishing of the same test, the last tone with the piano to see if it accords with the voice.

5. The professional singer must study harmony sufficiently to recognize major and minor intervals of every description and have a general knowledge of chords if he wishes to sing at sight. The latter is certainly an art requiring considerable study, but it is a great help in singing in tune, for the more the intellect is cultured, the greater will the success be in everything he undertakes.

6. Elocution should always form part of vocal training; how few are the singers who sing their native language with sufficient distinctness so that the audience can enter into the spirit of the composition. A distinct enunciation is not easily attained, but it can not be too highly valued, and a singer with a simple ballad, of which every word is understood, will unquestionably be more appreciated than another who sings an aria in a foreign tongue, which is meaningless to the majority.

7. Foreign languages should be studied when the pupil is far enough advanced to sing songs with their original words. The study should be a thorough grammatical one, and the meaning of each word comprehended.

8. No singer can expect any great success who is of a phlegmatic temperament; you can not expect to arouse animation in an audience if there is none in you. Persons who hardly move the lips when speaking, whose voices are listless, hardly ever varying their tones, can never be successful singers.

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THE Editor of the Vocal Department is very desirous of opening a correspondence with some pupils of the late Madam Emma Seiler, of Philadelphia; also of Mr. George James Webb and Mr. Carl Formes, of San Francisco, both of whom are also deceased.

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ANSWERS TO VOICE QUESTIONS.

C. B.—A boy whose voice is changing should not sing in public school, or in any other school, choir, or congregation, until his voice is fully changed and fairly well settled. There are a few specialists with boys' voices who claim the contrary; but the fact is that it is so rarely a teacher is found with whom one could intrust a boy's voice at that period, that the only safe course is to prohibit the youth's singing at all until all the evidence is in that he has the adult voice.

M. McM.—The apparent sudden letting go or breaking or snapping of the voice at the beginning of tone production in the voice of the singer is due to the fact that the voice belongs to an untrained singer. In common with other crudities, this should disappear when the intelligent teacher suggests to the pupil its disagreeable effect. Technically, it is usually the result of a localization of effort to accomplish a certain result, where the slightest effort is not required. To correct it one has only to open the mouth loosely and freely and repeat gently on one tone the word "ha," finally using the vowel without the aspirate, when one will find that the disagreeable and artificial stroke of the glottis, which the French call "coup de glott," has disappeared.

ANON.—The question as to the range of the different voices is not well expressed. When we speak of the range of the voice we must necessarily refer to an individual case. The range in which soprano rôles are written differs not greatly from that of mezzo-soprano rôles, and even contraltos in some operas must ascend far beyond the limit of many mezzo-soprano and soprano voices not trained for an operatic career. Quality, not compass, is the determining factor in the assignment of rôles. Sopranos may be required to sing from B-flat below the staff to B, C, and D above. Mezzo-sopranos, a little lower in the scale, and often as high as B. Contraltos frequently find a B-flat in their score, but rarely are compelled to descend lower than A. Tenor rôles demand from a D or E-flat below the staff to a B-flat or C above. Baritones, two octaves, the upper note ending in G. Bass, two octaves, upper note ending in E-flat or E-natural; sometimes, in exceptional cases, F. Operatic repertoire determines voice classification more definitely than all other musical influences combined.

The following magazines are of assistance to a vocal teacher: *The Vocalist* and *Werner's Voice Magazine*.

C. B.—The voice properly poised should sing the ascending and descending scale with equal facility.

The question as to the pronunciation of the word "wind" was answered in the May issue of THE ETUDE.

The meaning of the term "falsetto" is not restrictive; different authors make widely different applications. The word is misleading, and should be expunged from musical nomenclature, as it suggests a fallacy. Either the falsetto voice is a voice, or it is not a voice. As used by some authors, it is a strictly legitimate tone; as referred to by others, it bears no relation to tone. Questions on that should be more personal to secure a definite answer.

Referring to Scialchi's voice, the editor does not feel justified in expressing his own idea of the special faults or virtues of any living artist. Speaking generally, the demands of good taste are first and foremost in favor of the even scale; by that we mean where the contrast between one part of the voice and another is not obtrusive.

In singing the word "the," it has the long sound before words beginning with vowels, and the short sound before words beginning with consonants. This is also true of the word "a." Exceptions to this rule are sometimes found when the words are involved with an aspirate, or words beginning with an "h."

BEETHOVEN SONATAS.

ARRANGED IN PROGRESSIVE ORDER ACCORDING TO MOVEMENTS.

FOR the benefit of ETUDE readers we print here a list of Beethoven's pianoforte sonatas in progressive order according to their different movements. In giving a sonata to a pupil it is not always necessary for him to learn the entire sonata, and, indeed, it is frequently the case that, though he may be able to play the first movement, the last may be above his ability. This being the case, we feel inclined to believe this list will prove beneficial to many:

- Op. 49, No. I, G minor, entire sonata.
- Op. 49, No. II, G major, entire sonata.
- Op. 79, G major, first and second movements.
- Op. 10, No. I, C minor, first movement.
- Op. 14, No. II, G major, first and second movements.
- Op. 2, No. I, F minor, entire sonata.
- Op. 14, No. II, G major, third movement.
- Op. 14, No. I, E major, entire sonata.
- Op. 2, No. III, C major, entire sonata.
- Op. 27, No. II, C-sharp major, first and second movements.
- Op. 22, B major, first, second, third, and fourth movements.
- Op. 13, C minor, second and third movements.
- Op. 7, E-flat major, entire sonata.
- Op. 31, No. I, G major, first movement.
- Op. 28, D major, entire sonata.
- Op. 10, No. I, C minor, second and third movements.
- Op. 10, No. II, F major, entire sonata.
- Op. 22, B major, fourth movement.
- Op. 90, E minor, second movement.
- Op. 31, No. III, E-flat major, entire sonata.
- Op. 10, No. III, D major, entire sonata.
- Op. 26, A-flat major, entire sonata.
- Op. 27, No. I, E-flat major, entire sonata.
- Op. 78, entire sonata.
- Op. 13, C minor, first movement.
- Op. 31, No. I, G major, second and third movements.
- Op. 90, E major, first movement.
- Op. 31, D minor, second and third movements.
- Op. 81, E-flat major, entire sonata.
- Op. 27, No. II, C-sharp minor, third movement.
- Op. 31, D minor, first movement.
- Op. 54, F major, entire sonata.
- Op. 57, F minor, entire sonata.
- Op. 109, entire sonata.
- Op. 101, entire sonata.
- Op. 110, entire sonata.
- Op. 111, entire sonata.
- Op. 106, entire sonata.

Publisher's Notes.

THE young teacher, or one about to enter the profession, is in need of guidance quite as much as the pupil. Very little has been put in book form that relates to the teacher's work. The only work we can call to mind is the little book by Lecoupey, called "Pianoforte Teaching." We have in course of preparation a little volume by E. M. Sefton on normal work, entitled "Teachers and Teaching," the first chapter of which appears in this issue. Mr. Sefton has had extended experience in training young teachers. His efforts in the normal field have been very successful. His "Teacher's Class Book" is generally used by teachers who wish a systematic record. His "Teachers and Teaching" is a work designed to aid the teacher. We have no doubt that this new work will be most successful. It touches on every phase of teaching. Every difficulty which confronts the teacher is met. It were better that even the older teacher studied the book. There is such a thing as doing a thing for years, and doing it wrong unconsciously. He is the best teacher who is most anxious to improve his method of imparting knowledge, and be prepared to receive advice. The book advocates no system of technic. It relates solely to the idea of how to get the best work out of the pupil. It will be a small book, containing only ten chapters. We will offer our usual advance prices. To those who will send us twenty cents, we will send the book, postpaid, when published. Those who have good open accounts on our books can have the work charged, but in that case postage will be extra.

* * * *

WE desire to call the attention of our patrons to a small matter that gives us considerable concern. When remitting money for an item purchased, many send letters written in the following form: "Please find inclosed

\$1.40 for —," etc. Here follows the item or items. The trouble with such a letter is that there is a doubt whether it is an order or a remittance for one already purchased. The use of the word "for" should be avoided. The word "send" in an order, or the word "purchased" in a remittance, will never leave a doubt.

* * * *

It is not expected that the selections we have been sending to our patrons on sale will, in all respects, prove satisfactory. In all such cases we would advise sending for a supplementary selection to fill out the defect, mentioning what was lacking in the first selection. It is not advisable to return that part of the selection which is not desired at this time of year; rather keep it tied up separate, and return all unused at one time.

* * * *

WE have only a few more copies left of "Notes of a Pianist," by Gottschalk, which we can sell for \$1.00, postpaid. The regular price, it must be remembered, is \$3.50. We gave a description of the work in August and September issues, which please refer to if you are thinking of ordering a copy.

* * * *

OUR line of work has called forth a number of imitators. Many publishers, seeing our success on certain books, put on the market something similar. This is the sincerest flattery, and, at the same time, it is appropriating the deserts of another. But in these times of clamoring after wealth, originality, legitimate growth, correct methods play no part. Edison has made the remark that his patents have not protected him. Everything he has originated has been imitated, infringed upon, and so cheapened that now he is manufacturing in secret a process of extracting ore by electricity. We are pleased that our work is approved of, that it is worth imitating, that we have followers among the publishers; this is the order of things, and follows naturally in the wake of success. A New York publisher, a short time ago, said in our presence that he would not reprint any more pieces of a certain French composer, as all the publishers, big and little, were following his lead, and, as a result, his editions were undersold. He made the composer popular, and others come along and reap the benefit by underselling him, while they, in their ignorance, never could discern that there was any merit in the composer. Moral: Never steal another man's thunder.

* * * *

"PIANO STUDY," by Alex. McArthur, will be sent to advance subscribers about the time this issue is received. The special price is now withdrawn. There were numerous additions, corrections, etc., that delayed the issuing of the book. It may be interesting to know that the type of this book was set up by machinery. The tedious process of setting book type by hand is fast giving way to machinery. The work on the book is the finest. In appearance it excels anything we have. The contents we leave to the public to judge. We feel that as a work on piano literature it contains much of great value to teachers and students. It is written in a cultivated and entertaining style. Every active teacher will find much to stimulate him. If you begin to find that your work of teaching is growing tedious and laborious, get this book and read it.

* * * *

OUR supplement in this issue is a truthful portrait of Richard Wagner, and is considered the very best likeness of him. We have a few artist's proofs, which we will sell at 25 cents each, during October only. They are on heavy paper, 22 inches wide by 28 long—just the size for framing. For studio, parlor, or home ornament there is nothing more appropriate. Such a picture as this sells in our art stores for from \$3.00 to \$5.00. You can procure it this month for only 25 cents. We will follow this supplement with one of Beethoven.

* * * *

WE have just issued a volume of songs, entitled "Standard English Songs," which contains most of the popular English ballads, and songs by Sullivan, Molloy, Tours, Cowen, etc. If you do not have such a volume, or have pupils that should possess one, try our "Standard English Songs." Price, retail, 75 cents.

DURING the past month it has been necessary for us to reprint the following of our publications: "Studies in Melody Playing," by Mr. Hamilton Macdougall, price \$1.25. The design of this set of studies is to develop taste and feeling in the pupil, and consists of some 20 simple musical compositions by the best composers. The études are progressively arranged and are provided with notes, fingering, and careful phrasing.

"Course in Harmony," by George H. Howard, price \$1.50. This work has passed through a number of editions, and is one of the most popular works for both class and self instruction, given in plain language, thus making it valuable for all classes of students.

"Anecdotes of Great Musicians," by W. F. Gates, price \$1.50. This is a unique, valuable, and interesting collection of 300 anecdotes of great composers, players, and singers, related in the most entertaining style. These anecdotes have all been collected from reliable sources.

Student's edition of "Clarke's Pronouncing Musical Dictionary," price 20 cents. This is the most complete pocket dictionary of musical terms published. It will be found a most convenient reference book as, in addition to the definitions and pronunciations of musical terms, it also gives the pronunciation, birth, and death of the most prominent musicians.

"Lessons in Musical History," J. C. Fillmore. Price \$1.50. The best, if not the only, class book in musical history.

Any or all of the above works will be sent for inspection, subject to return, to any responsible person.

* * * *

FORTUNATELY, before the higher tariff went into effect, we had purchased a large stock of metronomes. Our price, therefore, remains the same, although after this lot is gone it is not likely that we will be able to sell them for the same figure. We guarantee these metronomes for one year from any defect in manufacture, and can confidently say that they have given general satisfaction, as we have been selling this make for one year. They are made in Switzerland, and cost us more than any other that can be brought on the market. Other makes have been called the most celebrated and best, but our experience with them has been the exact contrary.

* * * *

QUITE a number of years ago, there occurred to Mr. Presser, the head of this house, from actual experience, an idea of having a set of musical studies for the pianoforte, progressively arranged, fingered, and annotated, culled from all the well-known studies then in existence. This idea grew, and was finally, a long time afterward, to become a reality. The result was that Mr. W. S. B. Mathews, a person, without a doubt, the best fitted for such work, under the direction of Mr. Presser, brought out that work, the "Standard Graded Course of Studies." These studies, we are happy to say, are almost universally used; so popular have they become that we have had a number of imitators, certainly very complimentary to our course. This course, however, the result of years of study, is far superior to any that we have seen. Do not, therefore, be deceived by startling announcements.

We allow a liberal discount to the profession, and shall be pleased to send any or all of the ten grades to our subscribers on examination. Be sure and see this, the original, before deciding on your studies for the coming year. The retail price of these studies is \$1.00 for each grade; they are published as sheet music, allowing our usual sheet music discount on them.

* * * *

THE success of Landon's "Reed Organ Method" has been unprecedented, having gone through a number of large editions. So successful was the "Reed Organ Method" when it was first published that we brought out a piano method on exactly the same lines. The first cost of these works was so great that the price has been held rather high. We have decided to reduce the professional price, beginning with the first of September, on both of these works. We hope to receive increased orders. There are no superior methods than these two on the market at the present time.

ACCORDING to the custom followed by this house for a number of years, beginning with the month of October we will send out, to those patrons who wish them, our new music, just published, about ten pieces each month, keeping them well supplied with the latest and best teaching pieces. We shall be pleased to send you a circular, giving you full particulars, or to enter your name for these packages. They will be found most convenient. We allow our usual liberal discount.

* * * * *

DURING the past month we are pleased to notice that the revival in business, from which we have heard so much, is to become a reality. We have found it necessary to increase our force considerably in order to attend promptly to the many orders which we have been receiving. Our facilities for supplying the needs of teachers and schools of music are not surpassed by any house in the country. Our stock is one of the largest and best selected, in both foreign and American music. A large force of experienced clerks attend to your wants. Liberal terms and exceptional credit are a few of the advantages. We claim to be the quickest mail order house in the country, every order receiving attention the day it is received, no matter at what time of the day that is.

If you have not tried us for your musical supplies, it will pay you to do so now. Send for our complete line of catalogues and terms.

* * * * *

LAST month we published in these columns a new and revised "Premium List" for persons securing subscriptions to this journal. If you will examine this list you will find it is most liberal. What we want is to still further enlarge our subscription list; we don't want profit on the premiums.

We have also added, you will notice, the most popular collections of musical classics to our list; this is a valuable addition, which, I trust, will be appreciated. Almost any of our subscribers can obtain a few new subscribers among their pupils and friends. To the pupil the journal is an inspiration to better work, and any one musically inclined will never regret having subscribed, as the music alone is worth many times the subscription price. We furnish free sample copies to assist you in the work. To any who wish to work as agents we should be pleased to write, giving full particulars and special terms; this is where they intend to devote their entire time to it. Valuable supplements will be given from time to time, one of which appears in this issue, and we have in mind many other improvements which will in time materialize.

* * * * *

"Music: Its Ideals and Methods," by W. S. B. Mathews. The latest work of musical literature from the pen of this well-known writer has been well received by the profession in general. We sent out a great number of copies at the advance price, according to our usual custom, and, from the large number of testimonials which we received, we feel sure that the work has given more than general satisfaction. Mr. Mathews is too well known to the musical public of the United States to need any recommendation here. For the work, it is sufficient to say that it is a collection of essays, selected from Mr. Mathews' writings, written the last twenty-five years. A portion of these relate to music as an art and literature, and a second part of the book to problems of teaching. Without doubt a most valuable book for every earnest student of music. The retail price of the work is \$1.50, bound in cloth. It forms a third volume to his well-known "How to Understand Music."

* * * * *

WE have published during the past month new and complete catalogues of our sheet music publications up to the present date, both according to authors and the numerical catalogue, giving a description of each piece. We shall be pleased to send free to any of our subscribers these new catalogues, and all other reading matter with regard to our publications free for the asking.

* * * * *

THE new edition of Dr. Mason's "Touch and Technic," volume I, treating of the two-finger exercises, we are pleased to say, has at last appeared on the market. This has been greatly delayed owing to Dr. Mason's careful

and numerous corrections. If you have not before made use of this school, we would be pleased to send any or all of the four volumes on inspection. We give a liberal discount to the profession on them.

* * * * *

As was mentioned in our advertising pages last month, we keep a complete stock of the cheap editions published in this country by the well-known publishing house of G. Schirmer. We are special agents for them, and are prepared to fill all orders promptly at a better discount than heretofore. Catalogues sent free. This edition is superior in many respects to any of the well-known cheap classical editions published abroad.

* * * * *

WE will issue this month a companion volume to "English Songs," entitled "Standard Songs and Ballads," which will contain many of the best songs of Gounod, Tosti, Pini, etc. It will be adorned with the pictures of popular song writers, printed on the finest paper, and stoutly bound. It will be one of the best of popular song collections. We will offer it during this month for 35 cents, postpaid. This price does not cover cost of paper, printing, and binding.

Testimonials.

I think Tapper's "Music Talks with Children," is a beautiful book. It will be a great benefit both to myself and to my children. I thank you for the opportunity of securing it at the price which I did, and I am also grateful to the author for making such a dear little book.

MRS. E. R. PERRINE.

Kindly allow me to express my appreciation for your invariable promptness, as well as for your kindness in granting me time for settlement.

EDWINA H. BAENEY.

I have been reading THE ETUDE for some time, and consider it one of the best musical magazines published. I shall be glad to get several subscribers for you in this city.

INEZ TOBEY.

"Music: Its Ideals and Methods," by Mathews, has been received, and I am very much pleased with it. I think it very interesting as well as instructive.

D. A. BRIGGS.

Howard's "Course in Harmony" is a very satisfactory work for young pupils, and I am well pleased with it.

M. MARIE SCHURRER.

I received the "Student's Harmony," by Mansfield. I am much pleased with it, and am quite sure that it will be a great help to both teacher and pupil in the study of harmony.

MRS. R. M. KENNEDY.

We are all highly pleased with "The Pronouncing Dictionary of Musical Terms," by Dr. Clarke. It is just what we have been wishing for, and we find it all we could desire.

MRS. R. M. KENNEDY.

I am highly pleased with THE ETUDE so far. The study of its contents is almost as beneficial as a term of music lessons. Its music is mostly by the best artists of both the past and present. I do not think I could do without it if it were \$10 per year, and for this reason I write this notice.

MAMIE WILLIAMS.

I have received "Music: Its Ideals and Methods," by Mathews, and am much pleased with it, as well as with the other works by the same author.

MRS. ANNIE GLEASON.

I enjoy "Music: Its Ideals and Methods" very much. I find everything from the pen of W. S. B. Mathews delightfully interesting and instructive. I think the binding, paper, and print of this new work beautiful, and feel that I have added a prize to my musical library.

MRS. HATTIE C. SMITH.

THE ETUDE is a wonderful help to me in my teaching. I find that I can not get along without it; every number seems better than the preceding one.

ELEANOR B. CUNNINGHAM.

I am delighted with "Music Talks with Children." I always welcome anything that will assist in any way to make music more real and interesting to children.

FLORENCE M. GARDNER.

I am greatly pleased with "Foundation Materials." It is just what is needed in foundation.

ZELMA ZETTERBERG.

The "On Sale" music came last week, and was in very good condition; it is a very good collection, and it has everything in it that I shall need in the way of teaching music. I am charmed with Fillmore's History, and will send for them later on.

MATTIE DUNLAP.

I can not refrain from expressing my gratitude to the house of Theodore Presser for prompt service, and the "On Sale" plan, which is so helpful to teachers.

LIZZIE E. RICHARDSON.

THE ETUDE has been of great benefit to me. The measure of success I have won could not have been attained without its help.

ANNA B. CLINIE.

The book, "Music: Its Ideals and Methods," I find very interesting and instructive, and I prize it as an excellent addition to my musical library.

MRS. G. S. BROWN.

I have access to several musical papers, but I find THE ETUDE the most helpful for both teacher and pupil, and often have selections read from it at my class meetings.

MRS. O. H. PHILLIPS.

I find the "On Sale" music very convenient to have at hand, and hope you will be able to supply me with it for another year.

ANNA B. CLINIE.

In my opinion, "Music: Its Ideals and Methods," by Mathews, is full of interest and practical advice. I consider it a valuable addition to my musical library, which already contains several of Mr. Mathews' works. I always welcome any of his writings, as they invariably teach me something new and of use. I think this book will prove especially valuable as a book of reference. The essays on "Beethoven and the Lasting in Art" and "Private Teachers and Conservatories" are very forceful, and should carry conviction. L. H. BUFFINGTON.

I am so much pleased with your way of doing business and the many kindnesses you have shown me, that during the coming year I shall order all of my music from you.

F. H. LOSEY.

"Anecdotes of Great Musicians," by W. F. Gates, is most acceptable to a wide range of readers, frequently discloses the everyday life of the musicians, and presents a clue to their personality. Attractively bound, well printed, a credit to compiler and publisher.

The Pianist, N. Y.

I am teaching my young daughter with the help of Mathews' "Standard Graded Course," and am delighted with it. She has been interested from the start, and enjoys practice.

L. H. BUFFINGTON.

I wish to thank you for the satisfactory manner in which you fill my orders, and would also express my appreciation for THE ETUDE. It is decidedly the most complete and helpful musical journal I have ever seen. I absorb all the hints to teachers, and have my pupils read many of the articles for themselves, and play the music, which alone is worth the price of THE ETUDE.

MRS. J. C. HUDSON.

I readily disposed of 50 copies of "Musical Mosaics," by W. F. Gates, among my own pupils, which convinces me that the work is destined to be valuable and popular.

F. M. DAVIS.

The "On Sale" plan is such a convenient one, and saves a great deal of time and worry for the teacher. As one, I wish to express my gratitude and appreciation for your liberal dealings and uniform promptness at all times.

MRS. J. C. SLOCUMB.

I wish to say that I consider Mr. Mathews' last book, "Music: Its Ideals and Methods," an invaluable aid to all teachers and students.

MRS. FRANK LEBOY.

Special Notices.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

ONE OF THE SPECIAL FEATURES OF THE VIRGIL CLAVIER SCHOOL of Boston for last season was its weekly recitals, at which the pupils were expected to be prepared to play any of the pieces memorized during the year. This will be continued as heretofore, and all who are interested are welcomed to these recitals. At the close of last season, recitals were given by pupils of the School in several of the large cities in the vicinity of Boston, and a great deal of interest was awakened in this method of piano instruction. The School has been established only two years, but in that time has acquired an enviable reputation. Special attention is given to the instruction of teachers in the Virgil Method, preparing them in as short a time as possible to teach it competently. No teacher of the pianoforte can afford to remain ignorant of the value of this method of instruction. All of the teachers in this School have had instruction for this work from both Mr. and Mrs. A. K. Virgil.

TEACHER OF PIANO, VIOLIN, AND THEORY would like a position in some school. H. G., care of THE ETUDE.

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Following is a list of contents; each number is accompanied by a practical music lesson by Emil Liebling.

Andante from Sonata, Op. 14, No. 2.....Ludwig von Beethoven
Au Matin (In the Morning).....Benjamin Godard
Bird as Prophet, Op. 82, No. 7.....Robert Schumann
Caprice, Op. 16, No. 1.....Felix Mendelssohn
Eighth Two-Voice Invention and Gavotte.....John Sebastian Bach
Invitation à la Valse, Op. 65.....Fr. Chopin
Nocturne in F minor, Op. 55, No. 1.....Fr. Chopin
Passacaille.....George Frederick Handel
Second Humoresque, Op. 6, No. 2.....Edward Grieg
Serenita, Op. 15, No. 1.....Moritz Moszkowski
Slumber Song (Berceuse), Op. 23, No. 7.....Ludwig Schytte
Turkish March.....W. A. Mozart

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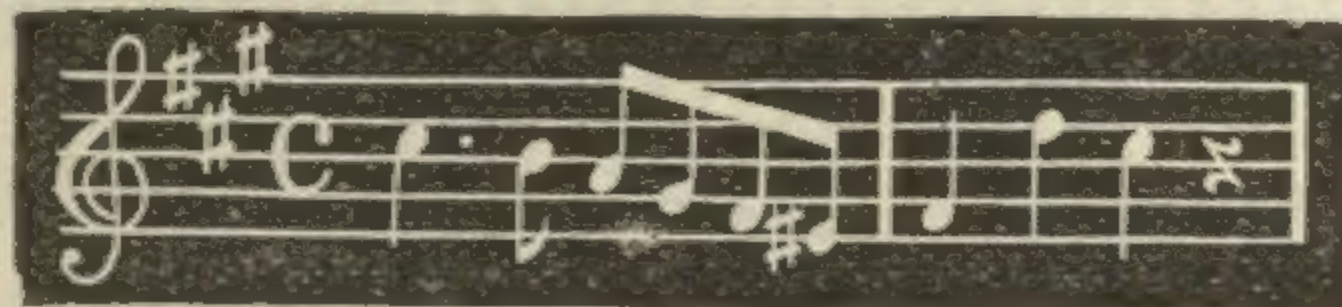
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Elegie.....E. Lemaigre
Capriccio.....E. Lemaigre
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Communion (E Flat).....E. Batiste
Noel—Languedocien (Communion).....A. Guilmant
Noel—Chant du Roi Rene (Postlude).....A. Guilmant
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